

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

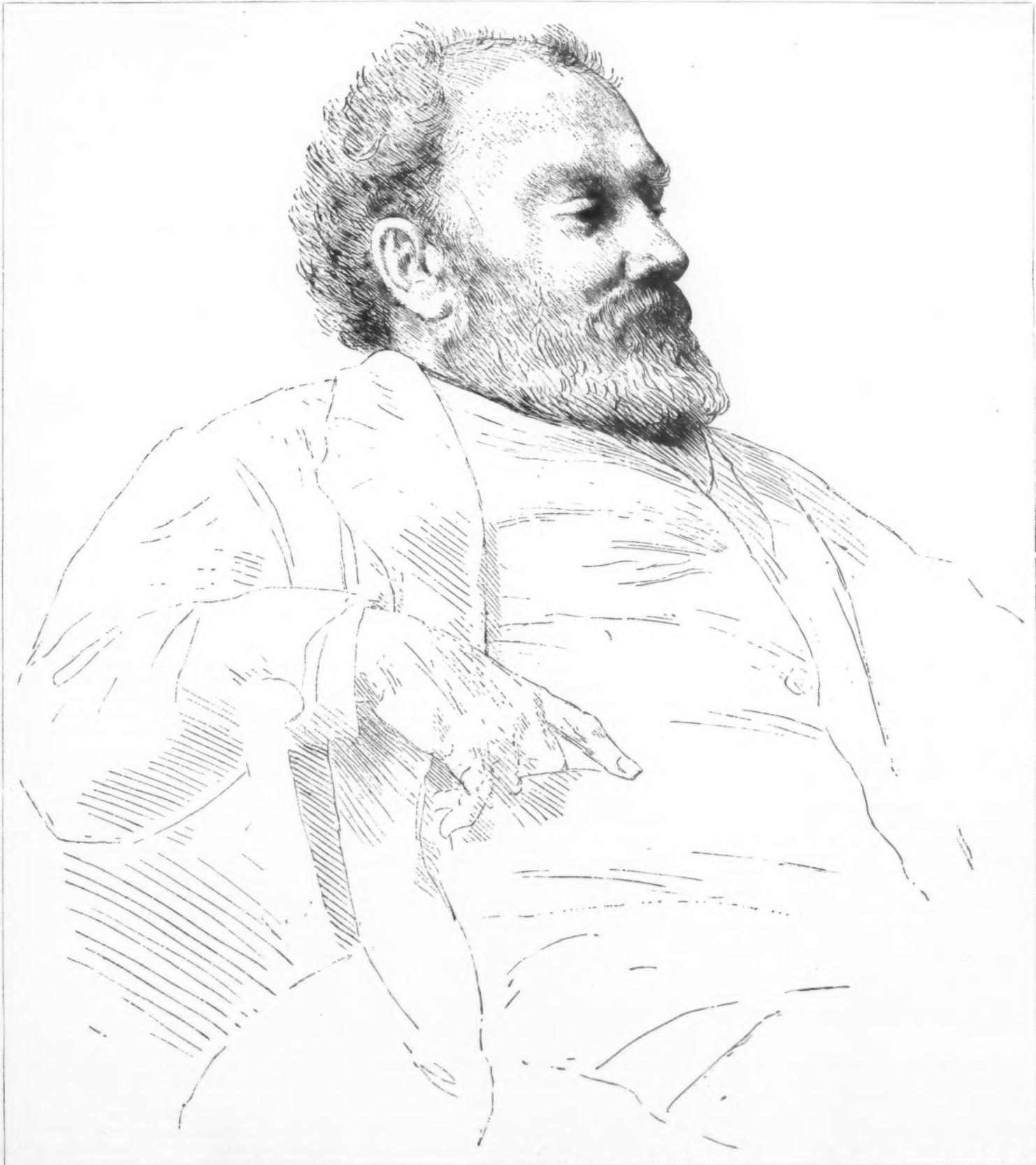
JOURNAL

“A MONTHLY JOURNAL”

VOL. 14.—No. 2.

NEW YORK, JANUARY, 1886.

Price 25 Cents.
With 11-page Supplement.



PORTRAIT OF VAL PRINSEP, R.A. FACSIMILE OF AN ETCHING BY ALPHONSE LEGROS.

[Copyright, 1886, by Montague Marks.]

My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



HERE are some well-known paintings in the collection of the late George Whitney, of Philadelphia, which is on view at the American Art Galleries, preliminary to its sale at auction. Among those most familiar from engravings or photographs is Vibert's "Schism"—"A Theological Dispute" it is catalogued—showing two high dignitaries of the Church, who, having dined, have fallen into angry dispute over some nice point of canonical law, and are now seen, sulkily seated back to back, among the huge folios they have been consulting, which are piled upon the chairs or strewn about the floor. This, perhaps, is the study for the larger painting of the same subject, as is the "Fête in the Middle Ages," by Adrien Moreau, the study for the original picture shut to the Paris Salon. "A Letter for Papa," by Lobrichon, showing a little girl holding up the baby so that it may drop the envelope into the letter-box, is equally well known. Most of the pictures are of this kind, although there are good sheep by Jacques; a well-known Jules Breton—"Departure for the Fields"—showing a group of chatting young peasant women gayly setting out for their day's work; a small and admirable study by Schreyer, of a Wallachian peasant mounted on a characteristically ragged-looking horse; a very good little Detaille (body-color), representing in the foreground only two Prussian soldiers, but with a carefully painted middle distance introducing more figures, and an airy distance, in which, without interference with the proper relations of the various parts of the picture, remote objects in the landscape are suggested with rare delicacy and fidelity. A canvas which will attract attention is "The Rocky Dell," by Paul Robinet. It will be regarded, perhaps, by most visitors rather as a marvellous geological study than as a picture; but in its realistic, pre-Raphaelite way, it is quite as good as the much-admired sea-shore pictures by Mr. Brett, the London Royal Academician, and, indeed, much better than most of them in color, for Mr. Brett's technique is hard, and his painting lacks the unctuousness found in that of Robinet.

* * *

IT is in examples of the Düsseldorf school that the Whitney collection is most strong, and the two genre pictures which will be most popular are "The Broken Bank," by C. L. Bokelman, and "The Annual Dinner," by D. Vautier. The first-named is so strongly suggestive of Hubert Herkomer's "Missing," that one can hardly doubt that he had seen it, and that it influenced him—unconsciously, probably—in the production of that striking composition. The varied expressions of anger, grief, or astonishment, in the faces of the surging crowd of depositors who find the doors closed to them, are admirably conveyed and contrasted. The Vautier picture shows the annual dinner given to the villagers by the Mayor of a small German town. The landlady is bringing in the soup; but the good people awkwardly hesitate to fill the vacant chairs, and the parson is encouraging them to come forward, while the mayor, seated at the head of the table, with his pretty little daughter standing by him, patiently waits for the guests to "settle down." The children of the village are seen through the glass door flattening their noses against the panes, and crowding each other in their anxiety to get a peep at the august assembly. The story is admirably told.

* * *

ONE looks in vain for any representation of the more poetic work of the modern French schools. Such artists as Corot, Rousseau, Diaz, Clays, Corbet, Vollon, Ziem, you do not find. Impressionism, of course, would be quite incompatible with the taste of the collector, as it is indicated by such pictures as have been named. American art is most prominently represented by "The Old Stage Coach," Eastman Johnson's largest and most important figure-painting, and by W. T. Richards's big canvas, "The Forest," and a host of smaller ones,

and many water-color drawings by the same artist, whose work Mr. Whitney seems to have admired greatly. There are five examples of George H. Boughton, but they are not of the kind of work that has made his reputation. Mr. S. P. Avery has generously given his services in managing the sale without charge. He was an old friend of Mr. Whitney, and as it turns out that the latter was not the rich man he was believed to be, the prices that these pictures will bring is a matter of serious concern to his family.

* * *

AT first blush, it would seem impossible to reconcile the undoubted fact that Meissonier receives great sums of money for his paintings—no matter how much the middle man may make—with the incident related in The Sun, by Mr. Theodore Child that this most favored of modern artists recently, in conversation with him, sighed for the possession of a fixed annual income of 25,000 francs. There are circumstances, however, that will easily explain the matter. Meissonier is heavily in debt to his agent, M. Pettit, and probably will remain so to the last day of his life. His studio is crowded with unfinished pictures—i.e., the master so considers them—which if sold even at auction would make him rich "beyond the dreams of avarice." But he is extremely fastidious, and in more than one instance, after receiving enormous payments in advance on commissions to be executed, he has failed to finish, within a reasonable time, the picture ordered, and has had to pay back the money. One notable case of the kind was that of the famous "1807" in the A. T. Stewart gallery. The painting was ordered for the famous collection of Sir Richard Wallace; the price was to be 200,000 francs, and 100,000 francs were paid down. Years went by and the picture was not finished. At last, Sir Richard told M. Pettit that he did not want the picture, and desired to have his money returned to him. Meissonier agreed to this and it was done. Not long afterward, the painting was finished. Then M. Pettit telegraphed to Mr. Stewart that he could secure it for him for 300,000 francs, but he must reply at once by cable. Afraid that the treasure might be lost to him, the merchant prince promptly telegraphed his acquiescence. What share of this big sum went to Meissonier, it would be rather interesting to know.

* * *

BUT it is not only that Meissonier will take his own time to paint his pictures, and that most of them he cannot live long enough to finish, that keeps him poor. With his friends he is the most good-natured and generous of men. I have heard that, at one time, when he had just received a commission for a picture for 50,000 francs, and needed the money, De Beaumont, with whom he is very intimate, was interested in an illustrated work on old arms and armor, and spoke of it to the master. "I will paint you something for it," exclaimed Meissonier, and forthwith he hired a model, costumed him, posed him picturesquely as a mediæval swordsman, and presented the picture to his friend. When he was overrun with commissions, he told Dumas he should like to paint his portrait. "I'll give you the picture," he said, "and you shall bequeath it to the nation." No time was lost in putting the project into effect, and the picture, I have been assured, will be found so willed when Dumas shall be no more.

* * *

IT is gratifying to note that The Society of American Artists is still alive, and expects to give a good account of itself about the first of May, when it is to hold an exhibition in the large western gallery at the Metropolitan Museum. At one time, this was really a brilliant little organization, and the performances of its members deservedly attracted much attention. But it could not stand prosperity. Starting as a protest against the favoritism characteristic of the management of the National Academy of Design, it no sooner received popular suffrage than it fell into the evil practices it had denounced. Internal discussions followed; some of the strongest artists of the society resigned, and almost at once it dropped from its high rank of achievement into a little mutual admiration coterie, its last exhibition being so poor as to be almost ridiculous. With Kenyon Cox as secretary, attending to the interests of the society in New York, and John S. Sargent and Ruger Donoho, in Paris, where they have promised to act as a committee on selection of pictures, it may be hoped that the American Artists may have a new lease of life. By giving a strong exhibition next May and retaining a high

standard, the society may yet snatch victory from the jaws of defeat.

* * *

PICTURE exhibitions at social clubs, first introduced by the Lotos Club, years ago, are becoming general throughout the country, and the fact is noted with pleasure as an excellent sign of the times. By such means, thousands of persons, presumably educated, but who, if the truth were known, could not tell a water-color-drawing from an oil-painting, or an etching from a wood-cut, are almost unconsciously taught, in an agreeable manner, the alphabet of the graphic arts, and by and by, no longer content simply to "know what they like"—"like the beasts of the field," as Vedder would say—are able to tell you why they like it.

* * *

THE latest New York club to introduce the attraction of an art exhibition is the wealthy "Harmonie," whose membership is confined to German-speaking Americans. A more luxuriously appointed club-house is hardly to be found in the city, nor a better room for displaying a loan collection of pictures. To Mr. Leo Riess, the indefatigable President, the success of the Harmonie Club's first art reception, on Nov. 27th and 28th, is largely due. There were a hundred and thirty-one pictures, representing most of the famous European painters, and many of the best American. The contributions of the members were mostly genre, of the popular German kind, and, as a rule, they had the best places. Some of the New York artists who sent pictures, hardly felt complimented at the way in which they were hung; but the hanging committee must have been worried almost to death, and no doubt did the best they could considering the pressure upon them. Among the contributors to the collection were Messrs. B. Altman, A. D. Bramhall, Thomas B. Clarke, Robert Graves, C. P. Huntington, D. O. Mills, G. Mannheimer, T. H. Rothschild, Horace Russell and J. H. Schiff.

* * *

MISS ALICE STEWART, of Colorado Springs, addresses to The Art Amateur the serious complaint that five of the twenty-four colored plates in Mrs. Thayer's "Colorado Wild Flowers," recently noticed in the magazine, are copies of studies made by the former and are used without her knowledge or consent. If this be so, the dishonest act is certainly one of great injustice to Miss Stewart, who—writes another correspondent, who has taken up the young lady's cause—"after many years of careful preliminary studies, is about to put forth a volume on the Rocky Mountain flora, with text and reproductions of her own latest drawings and water-colors;" and, presumably, these same plates would appear if Mrs. Thayer had not anticipated her in copyrighting them. One naturally asks—How did Mrs. Thayer get possession of Miss Stewart's drawings? This seems to be answered by the statement of the latter that she is a teacher, and has long used these studies in her classes, and has also sold copies of them; but the originals are still in her studio, where anyone may see them. What has Mrs. Thayer to say to all this?

* * *

M. BRACQUEMOND has just finished an etching after Meissonier's famous picture "La Rixe," the original of which is in Queen Victoria's private picture gallery at Windsor. An engraving of the painting was made about the year 1859, but it did not please the artist, who refused to pay for it, but was compelled by the courts to do so. The plate was destroyed. One of the few copies that were struck off is in the possession of Mr. S. P. Avery, through whose courtesy, it may be remembered, The Art Amateur, in the summer of 1884, gave a full-page reproduction of it, in the course of a notice of the works of Meissonier, of which there was an exhibition in Paris at the time, in the Rue de Sèze. Many will call to mind the subject—for photographs of it are common—who do not recognize the title. Two men who have quarrelled in a tavern are being separated, the sword of one being wrenched from his hand. One hundred copies of Bracquemond's plate, with Meissonier's "remarque," in dry point, on the margin, are already subscribed for at \$200 each. Thus, \$20,000 is secured for the etching, before any of the ordinary impressions have been taken. The price paid for the painting by Louis Napoleon, who presented it to Prince Albert, was only one-fourth of that sum. The market value of "La Rixe" to-day is probably not less than \$100,000.

* * *

IT is not surprising that Americans entertain the poor opinion they do of English art; for British painters are

seldom represented at their best in their pictures seen in this country. Who, by looking at that mushy production of Sir John Millais, at Knoedler's, "Little Nell," can understand why the artist was knighted, or how, indeed, he can rank at all among the great artists of the day? A painter of imagination, like Mr. Watts, is fully appreciated in the United States, which is attested as much by the deep regret generally expressed at the removal of his paintings from exhibition at the Metropolitan Museum, as by the study and intelligent criticism devoted to them while they were on loan there. Mr. Herkomer's dash and technical dexterity in portraiture were understood here immediately, and he received commissions far beyond his deserts; for much of his work was shamefully "scamped." Mr. Holl, who is a far better painter—he has color, which Mr. Herkomer has not—has sent to its home, in Boston, a portrait of an American, exhibited at the Grosvenor Gallery, last summer, which, despite its faults—recognized at once by the critics—has been praised without stint for its good points. The frontispiece of *The Art Amateur* is a facsimile of a portrait etching by Professor Legros, of University College, London, of Mr. Val Prinsep, an English painter of high rank, who, as yet, is hardly known here, even by name. I believe the only pictures of his that have been seen in America are "The Minuet" and "The Death of Cleopatra," which were at the Centennial Exhibition, in Philadelphia.

* * *

"PEARLIE GLEASON, a little girl only nine years old, took the first prize for oil painting at the Los Angeles fair. Her subject was Christmas Roses," says a western journal. That must have been a remarkably fine picture exhibition!

* * *

MOSES EZEKIEL, the American sculptor at Rome, concerning whom there is a long notice by Margaret J. Preston in a recent issue of *The Critic*, is by no means so little known in his own country as the writer seems to suppose. Few of our public monuments, indeed, have been more widely noticed than his "Religious Liberty group" in Fairmount Park, Philadelphia.

* * *

THE New York Times thinks that the best way to get a satisfactory design for the Grant Memorial Monument would be to "elect five or ten sculptors and architects of the highest rank and let the lot decide which shall have the making of the whole." It says truly: "The best men will not compete; it does not pay them; and it hurts their pride."

* * *

SPEAKING of the late Mrs. Morgan, whose bric-à-brac and pictures are soon to be dispersed at auction, that bright little paper, *To-Day*, says she "seems to have possessed the propensities of a magpie, and to have gathered simply to hide away in closets, for no house could have displayed at one time the museum now heaped up to await the hammer of the auctioneer." It is undoubtedly true that every available foot of closet room her spacious house in Madison Avenue afforded, or that could be improvised in the wainscoting, was crowded with miscellaneous art objects the poor invalid could hardly have hoped ever to see again; for she knew, within a few months, how long her disease would spare her, and had quite reconciled herself to death. She bought because it amused her to do so. Those relatives who, according to the newspapers, are likely to contest Mrs. Morgan's will, on the ground that she was not in her right mind when it was executed, would no doubt make the most of this point. That the pictures, pottery and bric-à-brac will not bring anything like the extravagant sums she paid for them admits of no doubt, but the same could be said of the estate of any collector who bought with as little knowledge as she did.

* * *

THAT very capable sculptor, Mr. Verheyden, who, it is still generally believed among artists in London, really is the author of Mr. Bell's most notable sculpture, has established a studio in New York, where it is to be hoped that he will not only receive plenty of commissions, but will also be allowed to take credit for his work.

* * *

APROPOS of the forthcoming impressionist exhibition, Alfred Trumble tells, in *To-Day*, how, during the Civil War, a M. Cadart, a Paris art publisher, brought over a collection of pictures "very completely representative of the higher impressionist art of the day," and met with nothing but ridicule for his pains. He was only able to get back home by selling a Corot for \$150 to an amiable old Frenchman named Rabillon, who wanted to help a

fellow countryman. Mr. Trumble not long ago recognized the picture in the gallery of a Boston collector, who told him he had bought it of Rabillon, for \$600.

* * *

AN undoubted portrait in oils of Beethoven, painted by J. Mähler, of Vienna, in 1815, has been found at Freiburg, and photographs of it show that it varies greatly from many of the existing pictures and busts, which, according to Sir George Grove, "either idealize him into a sort of Jupiter Olympus, or rob him of all expression." It is gratifying to learn that, in the Freiburg painting, "the piercing black eyes remain the especial feature of the face."

* * *

IN the recent elections in England, the Beaconsfield skirt, in which the symbolic primrose peers out of a field of subdued azure, has been a sort of uniform for the Dames of the Primrose League, among whom our charming countrywoman, Lady Randolph Churchill, has been particularly active. These skirts, reversing the usual order of things, appear to have swept everything before them.

MONTEZUMA.

Dramatic Feuilleton.

Hamlet.—Good, my lord, will you see the players well bestowed?

Polonius.—My lord, I will use them according to their desert.

Hamlet.

LIKE a child with three oranges—one for each hand, and one to cry over because it cannot be held—we have an embarrassment of riches in amusements for the happy New Year. Three new plays, three new operas, a new spectacle, a new vaudeville and a Japanese village invite us at a season when social invitations are most numerous, and domestic duties most exacting.

"The Mikado," like the poor, we have always with us, and its success is a complete refutation of the revised version of the old proverb that virtue is its own reward and the only reward it ever gets. For once, right and might have been synonymous. The public have enacted and enforced their own copyright law. The authorized version of Gilbert and Sullivan's extravaganza has driven the piratical version out of the city, and Manager Stetson has not only continued "The Mikado" at the Fifth Avenue to crowded audiences, but has taken the Standard Theatre as an annex for such stars and combinations as N. C. Goodwin, in "The Skating Rink," and the perennial Lotta.

Another refutation of the revised proverb is found in the operatic demonstrations. Between the upper mill-stone of German opera, at the Metropolitan, and the nether mill-stone of American opera, at the Academy, Colonel Mapleson and his Italian opera have been crushed. They, too, like the piratical "Mikado" of Manager Duff, seek the retirement of the provinces.

Manager Abbey, I regret to say, also joins the provincial exiles. His sale of the lease of the Grand Opera-house to T. Henry French severs his managerial connection with New York and emphasizes the failure of his attempt to present Mary Anderson here at Irving prices but without an Irving Company. We could have better spared a better manager.

The phenomenal run of the spectacular "Romeo and Juliet," at the Union Square, would be considered more remarkable were it not for the more phenomenal run of "Adonis" at the Bijou. One cannot boast of seventy-five nights of Shakespeare when a burlesque has reached its five hundredth performance. Nevertheless, the spectacular "Romeo and Juliet" is creditable to all concerned, and especially to Alfred Thompson, who has done wonders upon the little stage of the Union Square with his living pictures of ancient Verona.

The entertainments offered in New York during this season have been of a higher class than ever before, and have been distinguished by an artistic taste and finish to which our stage has been too long a stranger. The art progress of the era is as marked in the presentation of operas and plays as in any other department of human endeavor.

* * *

"HOODMAN BLIND," the melodrama from the Princess's Theatre, London, which has revived the failing fortunes of Wallack's, owes its popular success almost entirely to its artistic scenery. Philip Goatcher and Harley Merry have painted a series of views of rustic England and modern London that are worth framing as Charles Dickens framed the scenery of "The Light-house." On the first night, Mr. Goatcher did his utmost

to spoil the effect of his scenes by coming in front of them to bow his thanks for the applause. He should have a soul above this conventional parade.

The melodrama is one of those story plays now in favor in London. It begins with a murder, in order that the hero and heroine may be enriched in the last act, and then it wanders into a paraphrase of the old "Rent Day."

There are two sisters: Nance is the good wife of the hero; Jess is the wicked companion of a ruffianly gypsy. The villain of the play hires Jess to impersonate Nance and then leads the hero where he can see the gypsy making love to his counterfeit wife. Of course, the husband believes that his wife is a guilty woman. Of course he leaves her without an explanation. Of course they both go to London and suffer in poverty so as to oblige the scene-painter with an opportunity to depict a London wharf and the Thames embankment.

When the story has been drawn out to a sufficient length for an evening's amusement, Jess tries to commit suicide; the hero rescues her; she tells him how she impersonated Nance, and all is forgotten and forgiven. Another act is necessary to convict the villain of the murder committed during the first scene, but the murder and the conviction are equally superfluous.

This dramatic rubbish, which only the beautiful scenery redeems from Boweryism, is excellently acted by Annie Robe, in the dual part of the heroine, and carefully but ineffectively acted by Kyrie Bellew, the new leading man, who looks like a caricature of C. P. Flockton, who looks like a caricature of Mr. Irving. This suggestion of an imitation of an imitation spoils Kyrie Bellew's impersonations, which are intelligent and conscientious, but unsympathetic and unheroic.

All of the Wallack Company are crowded into "Hoodman Blind," like plums into a Christmas pudding. John Gilbert and Harry Edwards play small utility parts; Madame Ponisi comes on as an old gossip to make one of a crowd. This is what Mr. Wallack's admirers call "adopting the *Theatre Français* system." But the *Theatre Français* never wastes its material in this manner. In fact, the *Theatre Français* never would produce such a play as "Hoodman Blind."

* * *

"SAINTS AND SINNERS," at the Madison Square, is also a story play, and it is a modern version of "The Vicar of Wakefield," as "Hoodman Blind" is of "The Rent Day." Mr. Jones, the author of both melodramas, has a very simple plan of inventing a plot. He goes to a library and takes the first plot which suits his ideas about scenery.

Naturally, such a dramatist would improve upon poor Oliver Goldsmith, who is dead, and who had not the art of money-making while he lived. The vicar is turned into a dissenting minister; the villain dies, instead of repenting and marrying his victim; the heroine discovers that she loves a good young man who has made a fortune in Australia, and, all the point and the poetry having thus been taken out of Goldsmith's story, it becomes a realistic drama.

"Saints and Sinners" owes little to scenery, but such success as it has obtained here—it was a failure in London—is due to the admirable acting of Manager Palmer's capital company. J. H. Stoddard is the old minister; lovely Marie Burroughs is the erring heroine; Louis Massen surprises everybody by the tact and force with which he impersonates a yeoman lover. Other leading members of the company go on for small character parts and do good work. But the piece is not pleasant, and its references to religious hypocrisy are peculiarly out of place in this theatre.

Let me add that neither "Hoodman Blind" nor "Saints and Sinners" would have been produced here had it been written by an American author and submitted to a manager as an original work. Neither is a real play; neither is in any respect original. But, having the London brand, both are brought out regardless of expense.

* * *

THE Lyceum Theatre has been quick to pick up the plan of producing American plays, which the Madison Square has discarded. Steele Mackay has retired from the management of the Lyceum; John Rickaby has succeeded him, and the attraction is "One of Our Girls," a new comedy by Bronson Howard, written, he says, to revenge upon France the insults which French playwrights have heaped upon American girls. France, unconscious of his relentless purpose, is at present more peaceful and prosperous than usual; but a time will

THE ART AMATEUR.

come, and, until then, no matter. Mr. Howard's scheme of revenge is to represent the American girl as good, but audacious, and the French girl as modest but corrupt.

His story is that an American heroine goes to Paris to visit her French relatives—an aristocratic family. On the railroad she is insulted by a French count with an Irish accent, and she finds that this wicked count is about to marry her pretty cousin, who is already in love with a virtuous young scientist.

The French marriage takes place; the French wife hates her husband, and goes to the apartment of the young scientist; the American girl follows her, not to see the fun, but to save her French cousin. Enter the count who has seen his wife's carriage at the door. He fights with and wounds the young scientist, bursts open the door of an inner room, and out walks the American girl, who has assisted the wife to escape over the balcony.

But poor France has not yet been punished enough. Mr. Howard now makes the count confess himself a murderer and a bigamist. This frees the French wife, who remains to nurse the wounded young scientist. Then falls the fatal blow. Mr. Howard marries the American girl, not to a Frenchman, but to an Englishman, and the curtain mercifully closes upon this last humiliation of a nation which was our ally during the Revolutionary War and which has recently presented us with the Bartholdi statue.

As a play with a purpose "One of Our Girls" is absurd. Its exaggerations of French customs are as gross as its exaggerations of American manners. Its merits are bright, telling dialogue, and a neatness of construction which conceals the deficiencies of the plot. Beautifully put upon the stage, and charmingly acted by E. H. Sothern, who is very like his father, and a small but select company, the piece will be kept on at the Lyceum until it is sufficiently advertised for Helen Dauvray's starring tour.

Miss Dauvray used to be known as Little Nell, an infantile imitator of Lotta. She has returned to the stage with professional experience, a hard style, plenty of money, a superb wardrobe, and Bronson Howard's play. If these are not ample qualifications for a star, let me point with pride to her wax portrait in the Eden Musée alongside of Mary Anderson's effigy. I believe that ladies with large fortunes cannot do better than to pay good actors liberal salaries, and purchase plays from American dramatists at generous prices, and so I approve of Miss Dauvray's speculation.

The usual method of advertising Mr. Howard's comedy by trying to provoke a newspaper discussion about it has been employed in vain. France will survive the satire of "One of Our Girls," and the piece will rank as what artists call a potboiler.

* * *

THE new spectacle which I mentioned in my first paragraph is "The Ratcatcher," at Niblo's Garden; the new vaudeville is "The Grip," at Harrigan's Park Theatre; the three new operas are "Amorita," at the Casino, "The Queen of Sheba," at the Metropolitan, and "The Taming of the Shrew," at the Academy.

But I have exceeded the space allotted to me in this holiday number and must reserve these novelties for future consideration.

STEPHEN FISKE.

ART IN BOSTON.

BOSTON, Dec. 1, 1885.

SPEAKING of the choice of subjects for the true ambition of American art, I cannot refrain from quoting an adequate expression of all I have said, or wish to say, a private letter from a promising young French painter (for a year in Gérôme's atelier) to an intimate friend here. The young Frenchman writes from London, where he describes himself as revelling in a new-born inspiration to paint the life around him. He has found a subject among the Thames shipping—a string of laborers tottering up a slippery plank, each bearing on his head a sack of southern fruit, unloading from a Mediterranean steamer, and, one after another disappearing into the black portal of a warehouse. "Above and beyond," writes the young artist "stands the colossal London Bridge, looming up against the foggy sky, with its heavy tumult of countless passers, trucks, omnibuses, and cabs whose passing silhouettes flow above the architectural rigidity of the bridge—an avalanche of human activity." This artist, it should be understood, has just sold to a dealer his "Dante and Beatrice," which cost

him to paint about \$1000, for \$300. He goes on about his realistic London subject: "For my part, I pale in admiration before such scenes; I feel oppressed by their depth and grandeur. The longer I gaze upon them, the greater is my aversion for the Greeks and Romans; the more profoundly indifferent I become to the Italian models, to the Dantes and Beatrices, the Josephs sold by his Brothers, the Venuses and Jupiters, and the Holy Families." Then he declares that he will paint hereafter his own times, and the subjects that swarm around us in modern life, claiming as his authority for so choosing, the example of the great painters of Holland, who in their day painted their own times.

But the point that I am coming to is his fervent adjuration to his American chum to paint America—the real America of to-day. It is worth quoting entire, not only as the truest truth, but as an earnest of the serious and noble purpose which may possess a young painter fresh from a Parisian atelier, where it is commonly supposed students are taught merely a soulless technique, an empty professional ambition to excel in mere painting, without thought, sentiment, or consecration. Examine this, and say if truer aim or more genuine devotion is implanted anywhere than this youth has caught from the realistic school of France of to-day:

"Now, we who live in Paris, in London, in New York, in a century vastly more interesting than the time of the great masters of Flanders, at a time when science and industry are daily disclosing the marvels of nature, when human genius connects the continents by a trembling thread at the bottom of the seas, in an age when man is triumphant over nature, in a century when each year of progress outstrips every past year of progress, we painters have always the same ideal, beginning over and over again the same thing. Our only care is some clever way to arrange such and such a fold of drapery. What! you sigh for the Italian models; you, a child of a people which has cast aside the traditions of the past! Tell me where you can possibly find greater motives than those which you have about you? What greater sight than this nation enfranchising itself, peopling those immense solitudes, creating enormous towns, where twenty years ago stood a virgin forest, crowding barbarism back to the desert, building a world from nothing! These are the great subjects. I don't believe you will ever find better. Look around you and paint what you see. Forget the Beaux-Arts and the models, and render the intense life which surrounds you—try and develop its philosophical greatness—for it is clear that Art must choose and simplify, even when its inspiration is drawn from nature. Be, in a word, a thoughtful painter of this New World, and be assured that the Brooklyn Bridge is worth the Colosseum of Rome, and that modern America is as fine as the bric-a-brac of antiquity." There is the spirit that will produce a modern art worthy of the rest of modern progress!

Just in time to retrieve English art from the uninspiring impression left by the exhibition of English water-colors brought hither by Mr. Blackburn, arrives a portrait of a well-known Bostonian, by the London painter, Frank Holl. It is a revelation of the existence of some technical perfection outside of the Parisian circle. The French partisans here can counter it with nothing less than the work of the master, Bonnat. Their own efforts are admittedly cast into the background by it. Their brilliant touch-and-dash system, with its audacious high-lights and sweeping brush-work, is to this "art which conceals its art," as flannel is to broadcloth, as regards texture. Yet it is not of the mean, thin, niggling, stippling sort of finish. On the contrary, the impasto is heavy, the handling broad and free. The color is simply real, and free from any conventionality. The drawing is utter accuracy, and the net result is the most complete reality, yes, and vitality. If ever there was a human figure put on canvas that only just lacked the power to move and speak, it is this portrait. Not only the man's physical aspect, but his mind and personality, are read with as much clearness as though he himself was sitting opposite you in a horse-car. But there comes in the fatal lack in the picture, as a work of art. It is only as some man in a horse-car, so to speak, that this citizen of Boston is preserved in this marvellous painting. Perfect as it is as a painting, it lacks the air, the style, of the true portrait. The subject has on a light overcoat—why not, then, his hat and gloves? and sits in a rather "sans gène" fashion, like a business man bored with being obliged to wait and waste a quarter of an hour. Hence, there is a certain American lack of dignity and repose, which, combined with the realism of

the drawing, and the tones of the gray hair and mustache, colorless skin, and bluish light overcoat, gives the total effect of a colored photograph. Masterly as the work is in every technical point, it is not inspiring, large or elevated, like great art. With all its force and cleverness, its truth to nature, and its "presence," it wants a certain something of motive, of charm, back of its perfect workmanship. But that alone was well worth the £800 which it is said to have cost, both to the possessor and to the artist fraternity which is flocking to the Museum to study it.

That brilliant exemplar of the Boston school of landscape, J. Appleton Brown, has returned from England with a new medium—for the expression of his sympathetic interpretation of the loveliness of summer—pastel. He has never used it before this, but seems to have "tackled to it" with wonderful kindness. Brown is a very butterfly in his delight in sunshine and blossoming trees. In the high noon of the year, no one gets so much light into his skies, such movement and variety in floating white clouds; nobody so revels like a gourmet in the deep shadows of that season, or in the fresh greens of trees and grass in June. And yet he is equally unapproached in the sentiment of the serene beauty of September, and nobody can surpass the jocund breeziness of his crisp October morning with its bare, black tree forms hung here and there with a few high-colored last leaves. England, of course, was, as it was to our forefathers, another and better Merrimac valley to him, and these pastels, that have just been exhibited, equal his best work in oil in every element whether of spirit or of technique. Their subjects are all, or nearly all, from Warwickshire, the banks of the Avon or the Arrow; the spire of Holy Trinity at Stratford, at twilight, and the old Welford Mill are two of the poetic and most thoroughly saturated with the tenderness of English landscape.

Undoubtedly the "cheval de bataille" of the St. Botolph Club's little exhibition is the enormous Salon show-piece of Edward G. Niles. Mr. Niles is one of the youngest generation of Boston artists, a former pupil, well thought of by Mr. Grundmann, of the Museum School of Drawing and Painting. This large canvas, which achieved considerable notice from the Paris journals, is the portrait of a lady. From its vast area—the lady's dress being of dark velvet—only the face and a hand stand out in light, but they do stand out. Both are painted in the strongest, boldest and ablest manner, and finished to a degree. The type is of the gayest Parisian dames, and the expression of the laughing face beneath the protuberant blonde "bang" is saucily in keeping. The half-gloved hand, that is pulling on and buttoning the glove upon the other, is marvellously drawn and painted, and pluckily in character with the rest—that is to say, is not prettified, but has the truth uncompromisingly told about it. The picture is a bit aggressive and sensational, if you please, in motive and manner; but it knows what it is about; it can take care of itself—as was proved by its getting noticed among the crowd of screamers of the Salon.

Another truly startling picture in this exhibition, for quiet provincials, is the tremendous "impressionist" canvas of F. B. Chadwick, picturing the artist and his wife sitting before an easel in the open field. These figures, too, are nearly life-size, and the light is that full direct sunshine out of doors. It is like an electric street light brought inside the gallery. The pluck of the essay goes still further in bringing the figures right up to the foreground, the background being an orchard in white blossom. No wonder that the artist represents himself stripped to the shirt-sleeves for this stiff tussle with all the conventions and possibilities of painting. But the whole thing is almost as cleverly as it is audaciously done and gives one a truly refreshing shock. Nothing so justifies realism as "going it very strong indeed," when one is about it.

Among the minor exhibitions of the month have been those of J. T. Coolidge, Frederic Crowninshield (water-color), J. H. Caliga, the Boston Water-Color Society, and Art Students' League of the Museum School. Vinton's latest work is a portrait of Senator Hoar, not quite ready for view at present writing. Mons. Durand, the learned and accomplished husband of "Henri Gréville," is taking notes industriously among the artists and exhibitions for his report to the French Government on art in America. He is said to have discovered a Corot at one of the art stores here which he thinks ought to be purchased by his Government and taken back to France forthwith.

GRETA.

GALLERY AND STUDIO

THE FALL ACADEMY EXHIBITION.

WHILE rather an uninteresting show, and by no means representative of American art, this year's fall exhibition at the National Academy of Design might easily have been worse than it is, judging from what it has usually been in the past. Passing the few busts and reliefs of no great merit on the stairs, we notice that the students' work, distributed around the corridor, shows a pretty fair average as to execution. As to conception, there is nothing to be said; whether flower piece or still life or landscape, the subject is nothing to the painter but an object to study or to practice with. Still, the "Peonies," by J. Garrison, the "Late Autumn" hillside with gray rock and clumps of cypress, etc., by John R. Stites, the "Nasturtiums," water-color, by Louis J. Rhead, and the "Afternoon Effect" over a bleak stretch of wild landscape, by Charles A. Platt, are worthy of mention as good practice-studies. James R. Stuart's old negro net-maker, "Daddy Jimmy," is an exception, the artist having tried, not altogether unsuccessfully, to express his own interest in this model and his environment. The old man is sitting at work at the door of a wooden hut, the interior of which is in shadow. The effort at character painting is praiseworthy, but it is much inferior to the painting of the still-life accessories. George C. Lambdin's "Youth," which is probably intended to be much more "ideal" and "poetic" than the old negro, is, in reality, neither. This vague and lifeless young woman sitting by a shadowy ocean, counting her toes, is too inane even for a Christmas card. She expresses nothing, represents nothing but the artist's weakness. Mr. Lambdin should stick to his roses, which he paints very well.

In the north gallery, again, the still-life studies are, with a few exceptions, the most satisfactory works. G. Giordano's white pigeon is a careful study of fuzz and feathers. "The Genius," by L. Decker, is such a stupid-looking youth that, with his tin whistle he, too, may pass for a still-life. In "The Locksmith," by Edgar M. Ward, though the figure is well-painted, the photographic reproduction of detail seems to have been the artist's main object. The fan and the draperies in Mr. Bridgman's "Idle Moments" are better than the lazy young odalisque.

There are in this gallery a number of pictures by old acquaintances which some habitués of the Academy Exhibitions may see with pleasure. For us, they are all too affected, too conventional. Thomas Moran's Diaz-like "Georgica Pond," Clinton Ogilvie's "Morning near Jackson, N. H.," and Jervis McEntee's "Changing Skies" are the best. Thomas Hovenden's old gentleman with his grand-daughter, before the fire, is a pleasant bit of genre, but there is hardly enough warmth suggested by the part of the fireplace in view, to reconcile us to the glow on the faces. Perhaps the whole canvas needs warmth of tone. John M. Tracy has a portrait of a little girl between two setter dogs, which is somewhat of a new departure for him. The dogs are not as well painted as they might be, but their young mistress is very well done. The best picture in the room is Francis C. Jones's "The New Purchase." An old peddler has succeeded in selling a neckerchief to a countryman, also well on in years. Both are sitting on the grass; the peddler rearranging his stock, while the farmer's little girl is tying on the kerchief. The group is well composed, and the story is told in a direct but unobtrusive manner.

A remarkably strong piece of painting, and agreeable in its breadth and simplicity, is Edward Dowdell's "Study for a Picture." It is a three-quarter length figure of a young girl in a white robe against a background of pale blue drapery. The treatment is refined as well as vigorous, and inspires great hopes of this young painter, who, we believe, has exhibited little, if anything, except school studies, before. A curious picture, by Otto Bacher, also a young man of promise, will undeservedly hurt his reputation. Mr. Bacher wants to paint something real; and happening—for his sins, no doubt—to be at Richfield Centre, could think of nothing better than to depict that charming place as viewed from the veranda of

its tavern. We are therefore presented with a yellow hill, a clap-boarded courthouse on top of it, a milk-wagon drawn by an "instantaneous" brown horse at the bottom, a few village loafers, and a portion of the aforesaid veranda with yellow-plastered ceiling. Mr. Bacher has been sketching in Venice, and, we suppose, has had a surfeit of that sort of thing. Hence his respect for this characteristic American bit. Perhaps, by keeping on bravely painting whatever comes in his way, he may discover, after a while, that there are subjects just as American, which will better repay handling.

"The Potter's Daughter," an unlikely Greek maiden, decorating archaic pottery, by F. D. Millet, is admirable in technique, but as a picture, uninteresting. The influence of his friend, Alma-Tadema, evidently, is strongly upon Mr. Millet. There is an all too real "Tinker," patching a tin pan, by Fred. K. Boston. Alfred Kappes's darkey darning his hose shows, despite its paintiness, honest study of a difficult light effect. Mr. Bridgman's "La Siesta" is unworthy of him. Neither its composition, drawing, color, or handling can we commend.

In the west gallery, two Rembrandt studies by Walter Sanford, "The Bronze Horses of St. Mark," by Charles Caryl Coleman, and "Evening Light," by A. S. Daggy, are worth looking at. F. S. Church, with a pretty American girl for a model, presents her, with Egyptian accessories, examining a skull on a table before her. Decoratively considered, it is very agreeable; but it has little claim for consideration otherwise.

Winslow Homer's "The Herring Net," which occupies the place of honor in this gallery, is, in fact, the only picture in the exhibition calculated to give one a high idea of American art. Two fishermen in an open boat at a distance from their sloop are hauling in their net with a pretty good catch of herring. The movement of the boat poised on the side of a wave, and dipping over from the spectator, the action of the two men, the flow of the water, are admirably given. The coloring is, as usual with Mr. Homer, strong and effective, though he uses apparently very few pigments. This picture would, of itself, redeem a much worse exhibition.

Everybody seems to be painting peonies. Those of Mrs. Julia Dillon, in the East Gallery, are, however, the best. Mrs. Dillon has always painted strongly, but has always made her flowers appear to bloom and be alive. "The Baby Sister," by C. Morgan McIlhenny, in this room, deserves mention, as also does William Graham's "Rainy Day in the Piazzetta, Venice," and John Kavanagh's "A Tyrolean." J. Decker's "Apple Thief," despite the cleverness of the expression of the face, is the most unpleasant picture in the exhibition. The flesh is apparently becoming decomposed, and the boy is turning black in the face. This were too serious a punishment for the crime of stealing apples, so we can only suppose that the painter's palette is at fault. In the South Gallery, Margaret W. Lesley has a striking portrait of herself at work. R. H. Poore has a farm scene, with white oxen, and women laboring in a beet-field. It is not so good as previous work has led us to expect of him. Charles H. Miller, in pursuit of color, has attained neither that nor anything else worth trying for in his "Indian Summer at Creedmoor." J. F. Murphy's landscapes are suggestive of Corot in sentiment, and delightful in their cool silver grays. Mr. Inness's "Pastoral Landscape" is in his best form; the distance is excellent. We have always thought Morristown, N. J., a very prettily situated village, but G. H. McCord, A. N. A., makes it altogether too comic-opera-like. Edward Gay's "Washed by the Sea," renders faithfully the harsh browns and greens and the iridescent sludge of the New Jersey salt meadows. He has probably painted nothing better than this, and it deserves the place of honor accorded it. Above it, Wilson de Meza, has, in the slaty key of color to which Whistler and Sargent have accustomed us, a striking, but not pleasant portrait of Madame la Comtesse d'O. "Mardi-gras," by T. V. Carstens, treats a dramatic episode in the good old Munich way, with plenty of movement and color. A party of masqueraders are coming out of a picturesque old house in the gray of the morning, while

a priest, preceded by a chorister, is bearing in the viaticum to a sick person. As may be said of "Amorita," the costumes are excellent. C. Y. Turner's young lady and horse strongly calls to mind Mr. Thayer's notable painting of a similar subject a few years ago. Mr. Turner's picture could be improved by further painting. The head of the dog especially needs modelling.

"NO TEMPLE! NO TREASURE!"

"HAVE you seen the news from Cyprus? No Golgoi temple! no Curium treasure!" This is what Lucy M. Mitchell, the well-known writer on archaeological art, tells The Times she is hearing German archaeologists exclaim, on all sides, in Berlin. Mr. Feuardent and Mr. Clarence Cook should be satisfied; for they have insisted, all along, that nothing short of this was the truth in the Feuardent-Cesnola controversy. It is more than six years since The Art Amateur first invited public attention to the deceptive character of the Cesnola antiquities in the Metropolitan Museum. The charges were true then and they are now. But truth does not always prevail at once. In our civil courts, through Mr. Feuardent's non-suit for damages for libel against Colonel di Cesnola—which, it will be remembered, was the only way open to the plaintiff to bring the points at issue fairly before the public—the subject was peacefully shelved; and the American people, who care very little for archaeological truth, and were inclined to look upon the whole matter as a personal fight between the plaintiff and the defendant in this suit, have not bothered themselves at all about the matter since. But, abroad, laborious, scholarly investigation of the matter has been in progress steadily but all the while, and when the report of those who have been engaged in it is fully made known to the artistic and scientific world, we venture to predict that Colonel di Cesnola, Director of our Metropolitan Art Museum will receive such credentials as will last him for life. We have space only for the following extracts from Mrs. Mitchell's letter:

Dr. Ferdinand Duemmler is the authority whence comes these disturbing facts—founded, I may add, on excavations of the debatable sites, and showing, alas! that much in Colonel Cesnola's story of his discovery can be, at the best, but the fantastic play of a Southern fancy. Duemmler, the unexpected champion of the cause of scientific accuracy in Cyprus, it should be known, is one of those thoroughly trained archaeologists who are sent out by the Imperial Archaeological Institute of Germany to spend several years in the East and in Italy in practical excavation and observation. On the 13th of September this scholar and Colonel Falk Warren, R. A., C. M. G., Chief Secretary to Governments in Cyprus; Max Ohnefalsch Richter, and several other gentlemen high in public office, commenced at Cesnola's Curium investigations, which were continued for several days, and proved most fatal to the pleasant dream that all that has been reported by L. P. Cesnola may be received as scientific fact. In English which betrays the German writer, Dr. Duemmler says: "I have obtained myself the conviction, as well as the other witnesses of the excavations, that never did exist any treasure vaults or any treasure of the temple or any temple of Curium proved by Cesnola." He then adds that such mystification on Cesnola's part might well be doubted, if it were the only one occurring in his book—a book which has many good points with regard to modern Cyprus, and might but for these mystifications be of merit for archaeology also. But, alas! after dissipating into thin air the fabric of Curium's temple, with its glittering treasure sunk deep in shafts which never existed except in fancy, he proceeds to demolish another cherished structure—the fancied home of countless Cypriote statues and the assumed refuge of many inscriptions—the famous temple of Golgoi. Of this he says: "But the ignorance of these facts of ancient uses of worship in Cyprus does not put any spot on the character of Cesnola; the aggravation is that he does not only invent a temple, but he publishes himself two quite different ground plans of it. Every visitor to the place can convince himself very easily that there are no traces of buildings, but that there are numerous remains of two sacred woods, which were filled up with many valuable consecrated gifts, and which were distant one from the other about a quarter of an hour, and separated by a hill, and which differ from each other in age." It then asks what led Colonel Cesnola to practice such misrepresentation of the truth, and it is, perhaps, only a matter of secondary importance that the scientist concludes "the reason is that the value of antiquities augments if they are shown to have been found, not piece by piece in different localities, but united to big groups and offered in the market as big discoveries."

THE ART AMATEUR.

HOW TO PAINT A PORTRAIT.

MR. BECKWITH'S PRACTICAL ADVICE TO A NOVICE WHO
MAY WISH TO COPY HIS PORTRAIT STUDY PUBLISHED IN "THE ART AMATEUR" LAST MONTH.

"To paint a picture is one thing, to tell how it was painted another," is a statement credited to more than one artist, and true, no matter by whom it was uttered. I do not think an artist really comprehends what he has gone through in the creation of a work until he undertakes to analyze it, and explain the processes of its creation. There is so much about his least pretentious productions which is purely personal, which comes from him, and is a part of him, and cannot be translated into description, that he finds himself hampered at the outset of a scientific dissection of his labor by the impossibility of reducing its results to scientific rules. Up to a certain point men paint by rule, just as the poet, up to a certain point, constructs his rhyme on certain well-known principles. But beyond and above these rules is the vital, animating spirit of art itself which has no rules to govern or explain it, which is purely instinctive and sympathetic and which gives to the creations of the brush and of the pen a breath of the life of him whose hand guides the tools which give these creations their existence.

An attempt to tell just how the portrait study presented with the December issue of *The Art Amateur* was painted, involves these difficulties quite as completely as if the study were a much more elaborate and ambitious work. Directness of aim and simplicity of method were the two main points sought to be expressed in it,

since the easiest way to teach a lesson is to encumber it with as few irrelevant or subordinate details as possible. The actual methods by which the head was produced are reducible to description up to that point where mere mechanism ceases and original intelligence and inborn feeling begin. To that point I shall endeavor to conduct the student. Beyond it I cannot carry any one.

The head was first established on the white canvas by a careful drawing in charcoal; that is, the head in its entirety and with the salient details indicated in broad masses. The minor details were not attempted. Once you get your main points correct, the lesser ones will find their own places in due time. It is much easier correctly to realize detail out of a mass than to create a dignified and spirited mass out of minute and bewildering detail. The drawing was made with close attention to the proportions and to the general outline. The subtleties of the outline of nose and mouth were studied with special care. The darker points of the face—as under the nostril, at the eye, the shadow on the lip and under it—were indicated with the point, and the larger masses of the hair, the bonnet, and so on, blocked in in simple planes by broad strokes of the blunt coal. The broad effects having been thus permanently noted, the drawing was made permanent with fixative, and remained a good, sound skeleton as it were, upon which to build.

The preliminary work having proceeded thus far, the preparation of the palette to carry it farther becomes the next consideration. The setting of a palette depends to an extent on the subject it is to be used upon. The palette from which the head was painted was set with silver white, yellow ochre, brun rouge, vermillion, capucine lake, rose lake, rose madder, cobalt, ultramarine blue, vert emeraude, raw Sienna, burnt Sienna, raw umber, Brussels brown, ivory black, and light cadmium.

The palette having been set, a few of the most important darks, as the ribbon on the bonnet, the hair and eye were laid in with turpentine. The hair was laid in with Brussels brown, and the bonnet with ultramarine and rose madder. All the background was next laid in with a compound of brun rouge, black and white, and the dark in the shoulder with black, burnt Sienna and white. The indication of the chair behind the shoulder was rubbed in with pure rose madder, with Brussels brown in the shadows. The shadows of the face were next laid in with a combination of cobalt and brun rouge, with Brussels brown in places to intensify them. The gray of the bonnet itself, showing above the ribbon, was put in with black and white. This left the darker masses of the head all clearly defined. The lights now came in for consideration. The flowers were put it with pale cadmium, and the dash of green under them with yellow ochre and ultramarine. The touch of white which shows in the ruff at the back of the head was put in, and the lights in the ribbon touched on with a broad brush heavily loaded with white, rose madder, and ultramarine. The lights on the hair were next designated with Brussels brown, white, and a little yellow ochre, the touches of the brush following the natural sweep of the hair. This left the canvas covered, with the exception of the face, in which, as before noted, only the definite shadows were as yet set down.

In the painting of the face, two points were observed—simplicity and clearness of color. The former was achieved by breadth of treatment, the latter by avoiding any muddling of the pigments. For the first pale color of the cheek, white, yellow ochre, and brun rouge were used, "dragged" together, not mixed, with the brush,

and laid on with a broad stroke from the cheek bone diagonally down to the left. The whole face was laid in in this way, the form being followed by the strokes of the brush, as the masses were followed in the hair. The principal color note in the face is the lip. This was laid in with vermillion, white, and rose madder. The half tones were made with vert emeraude, a little rose madder, yellow ochre, and white, and where they work into

the half shadows, touched with raw umber or Brussels brown. The ear was laid in frankly, with strong touches, the lights with white, yellow ochre, and brun rouge, and the shadows with brun rouge and cadmium.

This completed the first painting. It left the head completely laid in, with all the larger parts clearly defined and the subsidiary ones hinted at. The color was clear, and the masses broad and simple. The harmony of color was perfectly preserved, as the gamut of the palette called for, and the canvas was in condition to be set aside to dry. This was the work of three or four days, when it was ready for the second painting.

After oiling out the parts which were dried in with clarified linseed oil, the second painting proceeded with frank painting over the masses, carrying out the modelling, heretofore only suggested, and using the brush strokes to blend in the shades and shadows a little. The face at the first painting was merely blocked in, the colors being applied rather thinly. In the second painting they were applied with more substance, the same palette being used as before. The same colors were used; the lights, as on the nose and under the eye, being touched in with almost pure white. This second painting gave the head a substance, and a nearer truth of color, impossible to achieve at one sitting. Throughout this, as in the first painting, care was observed to preserve distinctness of form while obtaining the requisite tenderness of modelling.

In the treatment of a head, the first point to be aimed for is the correct establishment of the larger forms. Then, in laying it in, the masses of light and shade demand to be clearly defined in their proper outline and relations to one another, but without any feeble groping for detail in them. These ends accomplished, the work proceeds in successive stages of development, the more exactly and accurately as the foundation of it is well laid. The handling of the brush must be regulated to the object it is applied to. The firm and heavy touch giving quality to the ribbon, for instance, would destroy the character of the hair, and the stroke which makes the hair characteristic must be modified and made gentle in its application to the face. The color must be true color, laid on for a purpose, and with the solidity of honest painting. Glazes make effects, but seldom truthful ones.

The foundation of good portrait-painting is good drawing. The outline must be accurate, and the masses justly defined and established. The minor details, as I have already observed, grow naturally into existence when the eye is capable of compassing the larger ones of which they are a part. To begin with them is only to complicate the work and destroy all hope of that breadth and simplicity upon which the truest effects of painting depend.

In the use of the madders, as prescribed in the directions for the painting of this portrait study, I should add that it is advisable to dip the brush in a combination of one-fifth "Siccatif de Courtry" to four-fifths boiled oil.

"Take canvas, colors, brushes and brains, and paint it," once said an artist of my acquaintance when asked by a tyro how to make a picture such as he had on his easel. In somewhat the same strain I might say in regard to this portrait study, if any of my readers cannot carry it out upon my directions, "Take ten years of experience, and five years under the best master of modern times, Carolus Duran, and go to work." Beyond the rudimentary directions I have laid down it is impossible to advance. They could be more clearly demonstrated by actual practice alone. J. CARROLL BECKWITH.

AN OBJECT-LESSON IN ARTISTIC ANATOMY.

PROFESSOR THOMAS EAKINS, last month, began, at the Art Students' League, of which he is a member of the Faculty, a series of lectures unique in conception and character, and which, for practical utility, could not be improved upon. The professor is an enthusiast on the subject of artistic anatomy, and has mastered his subject by long and devoted study, and much experience. It is one of the distinguishing characteristics of his management of the schools of the Pennsylvania Academy of Fine Arts, that anatomy is more thoroughly demonstrated there than at any other art school in the country.

At the League, the lecturer's paraphernalia consisted of a skeleton suspended to a frame, a tub of modelling clay, an anatomical cast and a living model. The means by which he illustrated his remarks would have rendered the subject understandable to the least educated or in-





"MAY I COME IN?" BY JAN VERHAS.

DRAWN BY THE ARTIST FROM THE ORIGINAL PAINTING IN THE POSSESSION OF MR. S. P. AVERY.

(SEE PAGE 58.)

THE ART AMATEUR.



been framed on the same principle. He paints a head as he lectures, elucidating his statements with his brush, after the fashion of Mr. Felix Moscheles, who, if we are not mistaken, was the first to use this method of practical demonstration in lessons on portrait-painting. Mr. Moscheles' practical talks last season were a feature at his London studio, and now that he is again in New York, he has been urged to introduce them here.

FLOWER-PAINTING IN OILS.

II.

IT is very desirable to have a room for painting only, that everything may be left untouched, and work resumed at any convenient opportunity. This is not within the reach of all; but we must, at all events, insist on having a good light, the "certain degree of physical comfort" so strongly called for by Hamerton, and the best materials and appliances—always cheapest in the end, not only because most permanent, but because they greatly increase the facility and pleasure of working. Above all, be sure you get a solid and substantial easel—the more solid and substantial the better—since nothing is more annoying than to have such a one as is likely to upset on the least provocation; such as the common three-stick easel, with whose easily loosened joints and consequent unsteadiness we are only too familiar. Still, as it is often convenient to have more than one, we can hardly dispense with it altogether as a useful adjunct to the studio; but it must not be expected to support anything liable to injury from a sudden fall. A table or two—including a stand for our models—a tall stool to hold the paint-box, and a folding screen on which to dispose drapery for backgrounds, with a waste-basket or empty box for soiled painting rags and other rubbish, will also be found necessary.

As all cross lights are to be avoided, the light should come from one window only—a north one, if possible, as this affords the steadiest and least variable light. An east window is the next best, as the direct sunshine soon leaves it. If, however, the outlook is to the south or west, the rays of the sun may be excluded by pinning white tissue paper against the sash, or by an inner frame covered with white cotton stuff. If a stronger effect of light and shade is desired, the lower half of the window may be screened with some dark material. The light should come from the left; otherwise an inconvenient shadow falls on the work.

We have already spoken of Academy-board and its preparation for use; but a little more explanation on this point may be deemed advisable. The coating of some neutral tint, previously mentioned, should be one that will harmonize or contrast agreeably with the color of the flower to be represented, put on smoothly as to surface, but graduated as to hue, darkest at the lower left-hand corner, and growing lighter by the addition of white or some opaque color, as it approaches the oppo-

site side. By this means we produce a more pleasing impression and avoid flatness of effect. Use a large bristle brush well charged with color; work with flat, full strokes, and vary their direction—they must not be all vertical, nor all horizontal, but should cross each other in different ways. When the paint is perfectly dry, any remaining inequalities may be removed by rubbing them with sand-paper.

In a picture, some roughness of surface in the background is often an advantage, as it conveys the impression of air and space; but in a study of flowers from nature, it is only a hindrance to the rapidity of execution required.

If it is necessary to alter the size of your piece of Academy-board, do not trust to knives, as its toughness is past belief; but take it to a tinner, whose shears will cut it with perfect ease.

If canvas or pulp board is used for the study, it may be treated in the same way; or the form of the flower may first be drawn with pencil or brush, that portion of the surface being left white, and a background rubbed in with some thin, transparent color.

There are various ways of making neutral or gray tints: the three primary colors with white will produce them, or white with any of the blacks and browns. A little experimenting will soon enable the learner to obtain the desired tone of color, but it should be remembered that warm grays—that is, those with a yellowish tinge—are always more agreeable to the eye than cold or bluish ones.

For such background purposes, black and white and raw umber make a very good tint, if kept from being too blue by a large proportion of umber; the latter has also the advantage of drying quickly and assisting other colors to dry. For an olive background, yellow ochre, burnt Sienna and permanent, or Antwerp blue, may form the chief ingredients.

Artists in general refrain from giving precise directions as to the mixing of colors. They leave their pupils to make combinations for themselves, and find out by experience their qualities and effects. A little guidance is, however, of great service to beginners, as a means of setting them in the right path; constant, practice will afterward enable them to obtain good results almost by intuition.

"Setting the palette," as it is called, consists in placing the colors we desire to use on its outer edge, beginning at the side next the hand, in the following order: white, the yellows—light and dark—the reds—vermilion, rose madder, burnt Sienna—brown, black, and just beneath the last, the greens and blues. The same arrangement should prevail in the color box that no time may be lost in looking for the pigments when we wish to replenish the palette. In every pursuit some allowance must be made for loss, so do not be afraid of wasting paint—Leslie said "he hated a starved palette"—better have too much than too little, as plenty of color makes freer and more effective work; and for this reason, sable brushes, which take up too small a quantity, should usually be employed only for the stems, stamens, and delicate parts of flowers.

Before setting to work, have all your needed materials well arranged and ready to your hand—the requisite colors also on the palette—that all delay may be avoided. In painting flowers, time is everything; as they will change more or less under the most favorable circumstances. For the same reason, always begin to paint early in the morning, as, later in the day, especially in warm weather, flowers fade more rapidly. Some are also more apt to droop when freshly gathered; it is well, therefore, to cut, sprinkle, and place them in water a little while before they are required for use.

The flower selected for a first effort—and it is best to begin with only one, or, at most, two or three—should be large and as simple in form as possible: thus the rose and the peony are too intricate in outline to be good subjects for the inexperienced, while the dogwood or the single tulip, for example, will be found well adapted for the purpose. The latter soon expands, but this may be obviated by encircling it with a ring of wire—one of the many contrivances preventive of change, sure to suggest themselves to the painter of flowers.

A narrow-necked vial or vase will be found the best to contain the flower, whose stem will thus have sufficient support. It should be at some distance from the eye, as we are too prone to lose sight of the general effect and observe minute details.

It is important to place on the screen behind the subject chosen, a piece of material matching as nearly as

telligent person. By an audience as interested as that at the League the lecture was received with wrapt attention, and the hearers, instead of carrying away a few written notes, as is commonly the case at such a discourse, departed with a clear idea of the subject fixed upon their memories by a picturesque and lucid demonstration of it.

Professor Eakins's plan is, first, to model a muscle in clay, and fasten it upon the skeleton in its proper place. Then, upon the plaster cast, he points out the location and appearance of the muscle as part of the whole form, and by the action of the living model he illustrates its general effect. Where the lower muscles do not appear in the entire mass, he demonstrates their influence upon it. Building up the figure in this way, elucidating his subject as he advances with it, showing from the first not only what muscular development is, but how it is created, what it is created out of, what its service is, and what it looks like when it is performing its service, his lecture has the double value of laying down the written law and explaining on what basis it has been written. For the purposes of the student the lecture possesses an undeniable advantage over the study of anatomy at the dissecting-table, since it presents him with the full fruits of that study and an additional instruction which only individual experiment upon the rudimentary lessons of the dissecting-room could provide for him. It is not so much the surgical knowledge of anatomy which is essential to the artist, as the ability to apply the discoveries of surgical dissection to the actual development and action of the human form. By combining these two departments in his ingeniously devised series of lessons, Professor Eakins condenses conveniently and forcibly two different sciences, which otherwise would have to be pursued independently of each other. He takes up the human figure in sections, devoting a lecture to each member. The series will be completed by the close of the season.

It is interesting to note that this system of object-teaching, introduced by Professor Eakins in the demonstration of artistic anatomy, is being applied in England by Professor Hubert Herkomer to painting. His latest lectures on portraiture, before his class at Oxford, have



ELEMENTARY STUDIES IN PEN DRAWING.

THE ART AMATEUR.

possible the tone of the desired background, since all hues are modified by contrast, and the color of the flower will present a different appearance according to its surroundings. If we do not wish to imitate the fabric itself, a yard of cambric or silesia will answer every purpose.

L. DONALDSON.

TALKS WITH AMANDA.

II.—BREADTH.

"I SUPPOSE," remarked Amanda, "'breadth' has something to do with size, hasn't it?"

This struck me as rather appalling, especially as I was expected to carry my small candle into this Egyptian darkness, and light up every hole and corner of it. My countenance must have conveyed something of my feelings to Amanda, for she began to look hurt, and I hastened to answer with as much self-control as I could muster: "Well, not exactly, Amanda—no," as I gained courage—"decidedly not. I have seen in a little canvas, six inches by five, for instance one of Jacques's chickens, considerably more breadth than I have in a picture that covered a wall."

Amanda's eyes opened in an incredulous way, but she tried to suppress anything which looked like astonishment, and went on as calmly as if nothing had happened:

"They talk about 'breadth of treatment and breadth of handling—'"

"Suppose we begin right there," I broke in, "and understand the difference between the two terms. Handling refers especially to the laying on of the paints, and is a matter of technique, while treatment, which is a much wider term, may refer to coloring, composition, motive, conception, and everything which is comprehended in a picture. Breadth may characterize all or any one of these particulars, separately."

"'Breadth' means, to me, a concentration of effect in the main idea. A picture which is broad in treatment appeals first of all to the spectator as a whole. The feeling is one of interest in that which is most important in the conception of the work. But if the canvas presents simply a collection of pleasing objects, and your first impulse is to look at each in turn you may be sure there is no breadth in the treatment."

"In attaining the last result, the painter has, perhaps, said to himself: 'I will try and amuse and mystify people with my neat dexterity at making a stone look as though you could pick it up.' Or, perhaps, being honest, but lacking the conceptions of genius, he may say: 'I must not neglect the beauty of that distant tree, and I must be sure that those pebbles are round, and truthful to nature,' and so, being enamoured of each separate object, he keeps on making it as perfect as he can. No doubt many of his spectators will exclaim on the perfection of his tree and pebble, but they will also seriously consider his picture in sections, just as he has done."

"Now, suppose another artist, painting the same landscape, continually keeps before himself the idea of working out his picture in the noblest possible manner; he will be very likely to say to himself: 'The most important thing for me to do is to try and convey upon this canvas some idea of the vastness and infinitude of nature as I see it here.' If he is successful in embodying this conception, the spectator will also feel the vastness of the distance, the thrill and the uplifting of the eternal hills, and the peace and rest of it all. In short, he will be impressed very much as he would be if he could suddenly see the same scene in nature open out before him; for, as Ruskin says: 'Nature is always broad; and if you paint her colors in true relations, you will paint them in majestic masses. If you find your work look broken and scattered, it is, in all probability, not only ill composed, but untrue.'

"All this time," said Amanda, "I've been thinking why it is, that that stone you spoke about, shouldn't look like a stone?"

"Most assuredly it should. A painter has no right to make an enigma of his picture, and worry the spectator into guessing what he has tried to represent. If his work has this result, it is a failure; that is, if he calls it a picture, though it may be valuable as a study."

"I am aware that a great deal of such work is exhibited by the so-called 'impressionists'; and while some of it is very interesting to me, as far as it goes, I am always sorry it did not go a little farther."

"Its great end and aim is breadth; and often the masses of light and shade and color are so grandly

composed, that one instinctively says: 'Here is a fellow with the feeling and soul of a Claude!' But we must get no nearer than fifteen feet, or we are disenchanted. We must see his landscape always, as we do nature, when we look at it with our eyes half closed, in order to get an idea of it simply in masses.

"Now, while this 'impression' of the artist is highly interesting and valuable to other artists or amateurs, who realize at what stage toward completion the painter has stopped, and can appreciate the grandeur of the conception, it is almost always misleading to the general public. They have not looked at nature in that way, and if they are told that this is good art, they are either mystified, humiliated by their want of comprehension, or disposed to ridicule, as their several dispositions may warrant.

"It is very likely that if Michael Angelo could have walked into the atelier of Pheidias, and seen there a statue just blocked out of the marble, he would have immediately exclaimed, 'What grandeur there is in the masses; what harmony in the proportions! It cannot fail to be great!' To you or me, it might have seemed only a meaningless block of stone; but he could understand. So it is with many of the canvases of the 'impressionists'—"

"But," broke in Amanda, "Pheidias didn't let things go out of his work-shop till they were finished; and I shouldn't think these painters ought to either."

"A good many other people think so, Amanda. However, I only brought up the impressionists to show you that while nearly all their work is an example of 'breadth,' this result is attained at the expense of detail, and much that gives to a picture an air of truthfulness.

"I believe that detail, if rightly managed, will not detract from the value of a picture as a whole. Understand, I say *rightly managed*. If there is much of it, and it is so cunningly wrought out that it takes the entire attention, it will not matter how broad the original conception of the artist was, for he has buried it under a mass of glittering particulars, and it will never rise up from its ashes. The eye, if simply and implicitly relied on, may always be trusted to see first the thing which is most emphatically set forth.

"Suppose, for instance, you were to open the door into a large room, and you should see, standing at the other end of the apartment, a beautiful, majestic figure clothed in an amber robe falling in unbroken, statuesque folds to the feet. You would take in the whole figure at a glance, and you would be impressed with it as a charming picture. When you came quite up to the figure, you might find that the lace upon the robe was of the most expensive point, and that the pattern of the priceless brocade was wrought with pearls; but this you would not know until you had come so near as to lose the effect of the beautiful form as it looked to you from the other end of the room. If you had the true artistic feeling, you would rather look upon the picture as you first saw it, and never know whether the gown was wrought with pearls or glass beads, so long as it caught the light on its long folds in a soft, luminous shimmer. Your first impression was the broad one; but when you came near enough to trace each curve and tendril of the pattern, you saw nothing else.

"Now, the true artist, were he painting this figure, would indicate the texture of the robe enough for us to know that it was some rich amber stuff. He would not, like the impressionist, envelop the woman in a yellow haze, because this would only be truthful to a near-sighted individual; neither would he make us see nothing but the robe. If he painted broadly, he would rather we saw first of all the graceful or majestic pose of the beautiful form, and the sudden joy of rich, glowing color in one strong creation.

"In the same way, suppose, by a sudden turn in the road, we for the first time catch a view of a noble landscape—say the Yosemite. We feel in looking upon this scene, the grandeur of the mountains, the splendor of great masses of light and shade, and the vast wells of distance in which the blue atmosphere sleeps. If a painter can suggest this to us, we care not if he can draw botanically correct a daisy or a single blade of grass. He has given us nature in her grandest mood, and he can do nothing in art higher or greater.

"Even in the natural landscape, if we descend into the valley to pluck the daisies, we lose sight of the hills, not but that the daisy is as beautiful and perfect in its way as the hills, but we cannot have both at once, and we must not expect more of art than of nature.

"If the artist will remember why it was that the real

landscape impressed him, and throw the most powerful contrasts of light and shade upon those objects in his picture which are most important, he will be most likely to attain breadth, for minor objects will then be kept subordinate, and will not distract the eye from the central motive.

"I remember a modern French picture, in which the glitter of the leaves of a tree, and the small patches of sunlight on a wall so distracted my attention, that I have quite forgotten the appearance of the group of people, which should have been the main idea, but have a most vivid remembrance of these details. In the handling there was considerable breadth, but not in the general treatment. If there had been I would not have been impressed in this way.

"There has been much difference of opinion among artists regarding breadth and detail; some going so far as to affirm that the two cannot exist together. Sir Joshua Reynolds declares 'that perfect form is produced by leaving out particularities, and retaining only general ideas.' And again: 'All smaller things, however perfect in their way, are to be sacrificed without mercy to the greater.' William Hazlitt, on the other hand, says: 'The utmost grandeur of outline, and the broadest masses of light and shade, are perfectly compatible with the utmost minuteness and delicacy of detail as may be seen in nature.'

"He also thinks that Reynolds's axioms have in some cases been misleading. He says: 'If the rule here objected to, that the careful imitation of the parts injures the effect of the whole, be once admitted, slovenliness would become another name for genius, and the most unfinished performance would be the best. That such has been the confused impression left on the mind by the perusal of Sir Joshua Reynolds's "Discourses," is evident from the practice as well as conversation of many (even eminent) artists.'

"What do *you* think about it?" suddenly asked Amanda, with a startling emphasis on the "you."

"I should hardly dare to 'decide when doctors disagree,' but my humble opinion is that Mr. Hazlitt is right.

"Suppose two pictures, equally broad in composition, one minutely finished, the other entirely devoid of detail, placed side by side, and we stand at the right distance to view the latter, the first picture will be found to possess the great quality in quite as strong a degree as the first.

"Breadth is entirely possible with detail, when detail is not uppermost. An artist who realized this in an eminent degree was Claude, who gave us a delicate, beautiful imitation of nature, composed in great, splendid masses of light and shade and color, conveying all the grandeur of an ample landscape. Titian also, who was a master of breadth in color and chiaroscuro, still finished the most carefully and beautifully.

"Great artists have generally been celebrated for breadth in one particular quality more than in all. For instance, Raphael had great breadth of form, and his cartoons are striking instances of this quality. Titian was broad as a colorist, and Rembrandt in chiaroscuro.

"We do not find that the great masters, any more than Mr. Hazlitt, considered slovenliness necessary to breadth. Therefore, I say, if a painter wishes in his interior the glint of light which a coffee-pot will give, let him make a good coffee-pot, so that we shall at once know what it is, and not be obliged to harrow up ourselves trying to solve the puzzle as the engraver did over Turner's wheel-barrow. It is not necessary that every rivet in the pot or nail in the barrow be expressed, but it is necessary to a finished picture that we should know it is a pot or a barrow."

"I'm so glad you think so," put in Amanda, with a sigh of relief. "I thought at first you were going to try and make me believe there was nothing worth looking at but Corots and Turners and such mysterious things."

I was aware, by the suspicion of a sniff which accompanied the two artists' names, that Amanda had not grasped the whole spirit of my remarks, and I determined to find out how much she had assimilated. So I said, as I drew from a portfolio of prints and etchings a Watteau group and Millet's "Angelus," and set them up side by side, "Now, my dear, tell me which seems to you to have the greatest breadth?"

Amanda studied them for a moment carefully, and then to my surprise timidly extended her finger toward the Millet. I was pretty sure she would be wrong, and the delight of finding I had not labored altogether in

vain, quite overcame me. I lost my usual tact, and cried out ecstatically: "Well, you do understand me, don't you?"

Amanda's look of pleasure began to fade into something less agreeable, and I was obliged immediately to divert her attention to the two pictures. "See," I said, "how in the Watteau, the mind is first taken with the coquettish hats and dresses, and the cunning little shoes, while in the 'Angelus' we feel at once the pathos and meaning of those two forms even before we can notice their faces. The burden and heat of the day, the lowly, labor-laden lives, and the beautiful faith of these simple souls are all told in one glance, and the small canvas is a poem and an evangel to all mankind."

A. E. IVES.

Art Hints.

GAMBOGE and sepia in combination, and relieving each other, are excellent in effect for landscape sketches.

RUBENS was notoriously parsimonious in many small things, but he never permitted his love of money to run away with his good sense. To an alchemist who applied to him for some financial backing to aid him in finding the philosopher's stone, he said, "You have come twenty years too late. I have found the philosopher's stone in my palette."

YOU may study a language, even if you do not care for it, and learn to speak it passably, but you can never study art unless true love for it inspires you.

THE best draughtsmen among our painters are those who practice modelling as well as drawing. Sculpture must ever be the backbone in the graphic arts, and where it is neglected the work will be weaker in consequence.

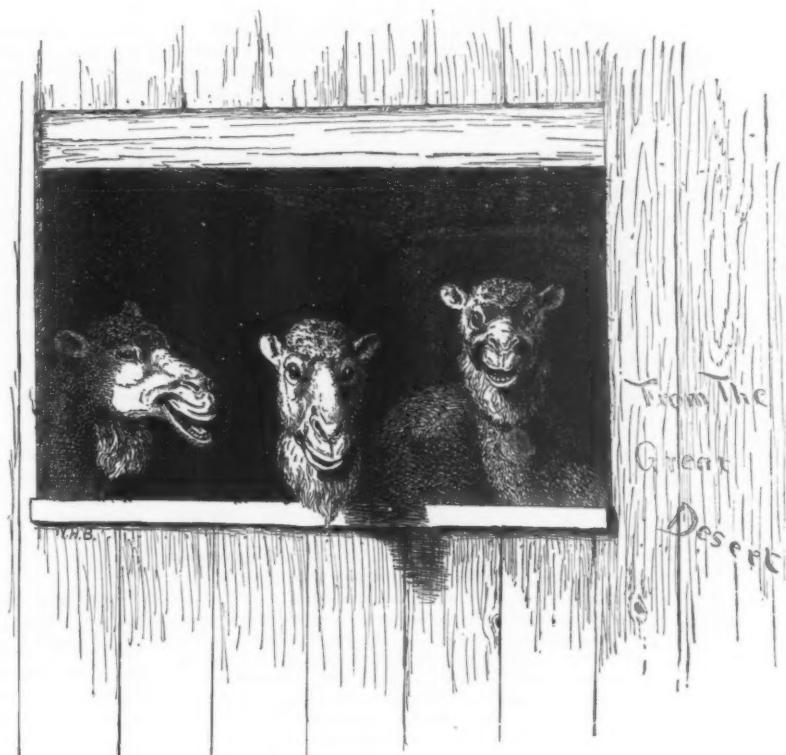
NOWADAYS when photographs are so available and useful they should not be permitted to go unmounted. A drawing-board and a rolling-pin, such as pie-crust is rolled with, are all the machinery you need.

"THERE are no absolute rules about methods of painting," says George Inness. "Some artists like a short brush to paint with, and some a long brush; some want a smooth canvas and others a rough; some a canvas with a hard surface, and some a canvas with an absorbent one; some a white canvas, and others a stained canvas. There are artists who use quick-drying oils, and others slow-dryers. Yet they all produce pictures. If I had a pupil in my studio, I would say to him, 'Sit down and paint!' Now and then I would talk to him and criticise him, and suggest to him what to do; but he would have to work out his own salvation if he had it in him. If he hadn't he would simply not be saved."

DRAWING in brown chalk offers an agreeable contrast in work to black and white.

THE artist should be a playgoer; for the movements and tableaux of the stage are valuably suggestive. Stage pictures in themselves are always crude and lacking in refinement, but sometimes they furnish ideas for pictures, especially in showing what to avoid.

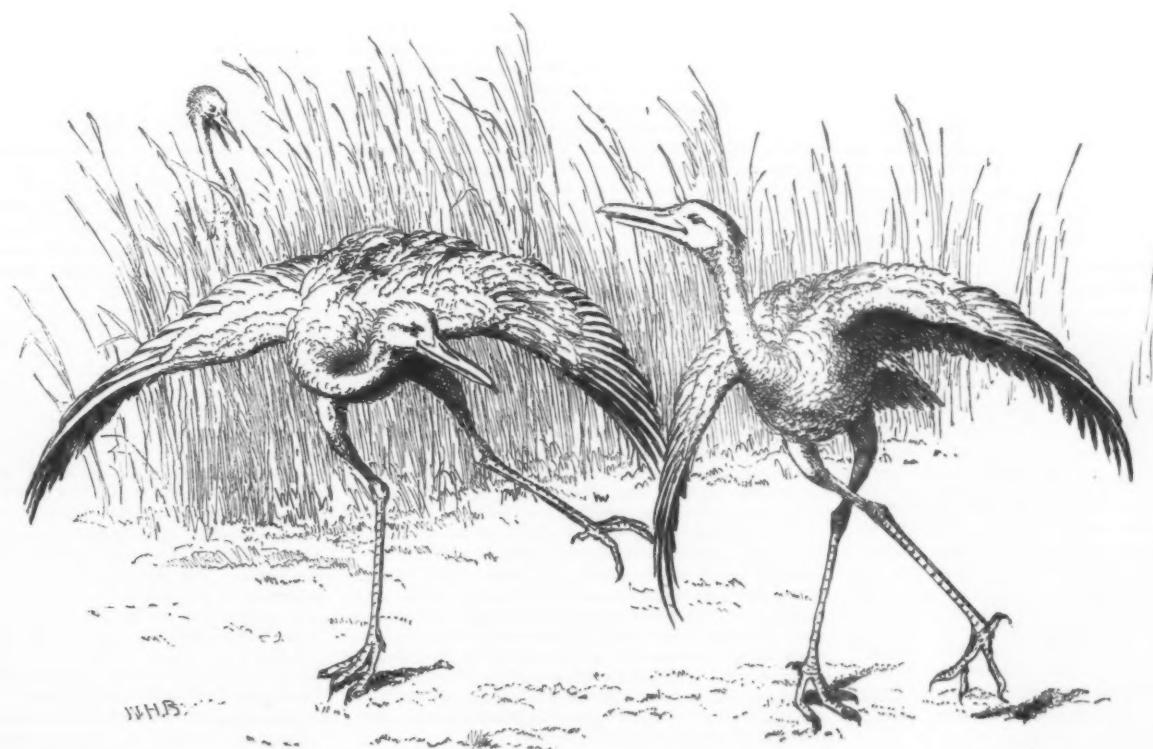
IN rubbing in a picture without a model, endeavor to secure a suggestion of the masses of light and shade alone. Do not try to get color, for you will have to do all over again when you go to nature for your facts.



STRANGERS FROM THE DESERT.

FROM FRANK BEARD'S "HUMOR IN ANIMALS." (SEE PAGE 49.)

TRUTH to nature will often atone for inelegance and lack of grace. There have been no uglier pictures painted than those of Quentin Matsys, but who would not like to own, or could not enjoy the study of one?



THE POETRY OF MOTION.

FROM FRANK BEARD'S "HUMOR IN ANIMALS."

"ART," says Daniel Huntington, "is not a trade, and cannot be undertaken for the mere purpose of making a living. It must be studied for its own sake. If the living comes afterward so much the better for the student."

NEVER miss an exhibition of pictures if you can help it. The financier retains his position in finance by knowing what other financiers are doing. The artist retains his largely by familiarity with the works of others.

DELACROIX, who painted in solid color, heavily laid on, preferred old canvas which had been previously painted over. He used, however, whatever came to hand. Deschamps bought old pictures to paint over.

Couture, however, who used transparent washes of color, could paint only on new, fresh canvas, to which he gave a slight gray stain. Troyon painted on a pure white surface, and could use no other. Your materials must be decided by your methods of using them, and cannot be prescribed by any general rules in advance.

"BEFORE you try to draw a face learn to draw the eye," says Delaroche. Delaroche, who knew how to draw both the eye and the figure it belongs to, ought to be an authority.

"A PAINTER'S vocation is to produce in other minds the impression which a scene has made upon his own," remarks a famous landscape-painter. "When he has done this he has done well, and the best way for him to do it is by speaking to others in the simplest language and leaving to their imaginations some of the vaguenesses and suggestions which charmed his own. The painter ought always to remember that although his public knows less of art than himself, it may have just as strong a sympathy with nature."

COLOR is the primary condition of your pigments; tint their condition when reduced by white, or in water-colors by water. The difference between a color and a tint is the difference between a positive and comparative fact. The term "good in color," or "bad in color," is applied to a picture because the general effect of the tints is to produce an impression of positive color they do not individually present.

ARTIST.

A NEW BOOK ON OIL-PAINTING.

SOME HINTS BY MR. FOWLER ON THE STUDY OF STILL LIFE.

FRANK FOWLER has written, and Messrs. Cassell & Co. have published, a handy little volume entitled "Oil Painting," which will certainly be found serviceable to a large and increasing number of readers. Without any pretensions to grace of composition, this industrious artist has the not too common gift of conveying what he has to say lucidly and concisely, going directly to his subject, and staying with it, without unnecessary theorizing or discursiveness. His personal experience as an artist was acquired, if we are not mistaken, in the studio of Carlos Duran, and if the sensible views he sets forth on the subject of painting are those of his master, we must give M. Duran credit for more sound conservatism than we had supposed to have been his due.

Mr. Fowler does well to urge that more attention than at present be paid to painting from still life. Printed colored studies—even such as are produced with the greatest skill, under the artist's own supervision, like those given in *The Art Amateur*—can, at best, be but an aid rather than a substitute for the actual model, whether the object to be painted be animate or inanimate. Original oil-paintings of the same objects would hardly be any more useful. The student, under no circumstances, can learn so much from them as he can by composing his own picture, and then working directly from the objects before him. By doing this he acquires a knowledge of values not to be had by any other means; and it must be remembered that this means of study has at all times been followed by the greatest painters. It certainly might be a great aid to the student to compose a still-life picture after a good colored study of such objects as he would like to paint, using the study somewhat as a guide, and for comparisons of fact—and it is our intention, when opportunity offers, to give our readers such an aid. But the great thing is to get away from copies—merely as copies—as much as possible, or, if using them at all, do so only in a subordinate way.

This, however, is all wide of the mark. We were noticing Mr. Fowler's book. Let us return to it.

Our author gives as an example of still-life composition the following as one which may be easily arranged, and describes the manner of painting it:

A small writing-table is covered with dark sapphire blue velvet or plush. A little left of the centre, and far back on the table, stands a large heavy crystal inkstand, set in a small Japanned tray. Some sheets of very pale blue and creamy white notepaper, with one or two envelopes, lie carelessly to the right, and partly in front of the inkstand. On the left is a small brass candlestick, holding a white wax candle, and across its base are thrown a white quill, and a steel pen with polished black handle. In the foreground to the left of the centre is a small bronze ash-holder, against which lies a stick of red sealing-wax with one end resting on the table, and partly in front of the inkstand. On top of the

writing paper is thrown an old envelope which has been opened, showing a large red seal partly broken.

The background to this study is a piece of Persian stuff of mixed colors, rich and harmonious in tone. This could be replaced by the wrong side of an Indian or broché shawl. This drapery hangs straight, as if on a wall or screen directly behind the table.

Let this study be placed in front of a window, a little to one side, and arranged with the end of the table toward the window. In this way the light and shade will be agreeably distributed. In composing such a study it is important to avoid all appearance of stiffness and regularity. As a rule, the prominent central object should not be exactly in the middle of the canvas, but a little to one side. And it is important also that two objects of the same general size and height should not be placed equally distant from a central object.

The study is first sketched in with charcoal, and then outlined with burnt Sienna and ivory black diluted with turpentine.

A background of such mixed colors is treated in the following way: Half closing the eyes, a general effect of color is obtained, in which, for the moment, the details of the pattern are obscured. We therefore lay in a first painting of warm gray with a pervading feeling of red and yellow.

For this, use raw umber, white, permanent blue, light red, yellow ochre, madder lake and ivory black. Take out some of each color on the palette, and with the knife, rub them together a little, but not in one dead mass of uniform tone. With a large bristle brush take up as much of this mixture as possible, using the brush somewhat in the manner of a shovel, and transfer it to the canvas, having put in a few drops of turpentine. Use the brush in short, rather quick strokes, not all in the same direction, but varying the touch agreeably, yet always so that the brush marks will not catch the light. Proceed in this way until the background is covered with a gray tone, which suggests the general effect of the stuff, yet is without actual detail of any kind.

While drying, lay in the table-cloth. For this dark sapphire blue mix Antwerp blue, silver white, and very little light cadmium, madder lake, ivory black and a little raw umber.

Push in this light will present almost one uniform tone of dark rich blue, with here and there soft, silvery lights broken upon it. In the shadows thrown by the objects, this general tone becomes darker and warmer. With a smaller bristle brush than that used for the background, the tablecloth is laid in, using the brush in very much the same way as before, yet working more carefully so as to preserve the drawing of the objects upon the table.

Paint the whole in one general tone, omitting the high lights and strongest shadows. These are put in afterward, using a clean brush for the lights, for which mix silver white, Antwerp blue, a little cadmium, and madder lake with a little ivory black, letting the white and blue predominate. Take up plenty of paint on the large bristle brush, and put it on crisply with firm touches, carefully studying the exact shape and location of the lights. Do not attempt to blend or retouch, but drag the edges of the light a little over the general tone. In this same way paint each object, laying in general tones at first, and putting on the lights and shadows afterward, proceeding to work up the details, and gradually carrying the whole toward completion in the manner described in the previous chapter.

To paint brass candlesticks, mix for the general tone, light cadmium, yellow ochre, silver white, raw umber, and a little ivory black. In the shadows use yellow ochre, white, burnt Sienna, raw umber, a little permanent blue and ivory black. The high lights, which are put on with a small brush, are made with white cadmium, a little raw umber and a very little ivory black.

The white paper is painted first, in a general tone of very light delicate creamy gray, using silver white, yellow ochre, a very little ivory black, permanent blue, and light red. The high lights are then touched in sharply with silver white, qualified by a little yellow ochre and a mere touch of ivory black. The colors used for the shadows are a little silver white, with yellow ochre, ivory black, permanent blue and light red. Certain deep small touches occur in shadows which are called "accents," and these are always warmer and richer in color than the general shadow. For example, where one sheet of paper overlaps another, both being in shadow, a sharp, dark line is found beneath the upper sheet. Paint these accents with ivory-black, burnt Sienna and a little permanent blue.

In painting the glass inkstand, notice that the color of the transparent glass is affected by every object seen through it. For example, the background showing through the glass, in parts gives it a tone of warm gray somewhat lighter than the background itself, but partaking of the same colors. The edges of the cut glass are very light, almost white. The little cup occupied by the ink in the centre of the glass is clearly defined by a very dark tone of gray, almost black. The high light striking on the surface of the glass makes a spot of brilliant white on this dark gray, thus indicating the texture of the material. In painting this inkstand lay in the part where the background shows through the glass with a general tone, using the colors given for the background, but using more black and white; then, while still fresh, take a very small flat brush and touch on the high lights along the edges of the cut glass.

Use for these lights, white, and a little yellow ochre, with a little ivory black, cobalt and light red. Make with these a very light gray tone and in the very highest lights use only white, yellow ochre, and a very little black. Where the ink is seen through the glass, paint the very dark gray tone with ivory black, burnt Sienna, a little permanent blue, and as much silver white as is necessary. For the general painting of such an object, use flat bristle brushes about half an inch in width, taking the smallest size for half-tints and details. Use the flat pointed sables No. 5 for fine drawing and small touches in finishing.

The red sealing-wax is painted with vermillion, light red, madder lake, white, and a little ivory black for the general tone. In the shadows use light red, madder lake, permanent blue, raw umber, a little ivory black and what white is needed. Paint the deeper accents with burnt Sienna and ivory black. For the high

lights, use vermillion, madder lake, white, a little yellow ochre, and enough ivory black to give quality.

In painting the bronze ash-receiver, be careful to show the difference between that and the color of the brass candlestick. Lay in the bronze with a general tone made with yellow ochre, white, raw umber, burnt Sienna, and a little ivory black. In the shadows use the same colors, but add a little permanent blue. Paint the high lights with yellow ochre, white, raw umber, and ivory black. The pale blue paper is painted with permanent blue, white, a little ivory black, and light red. In the shadows use the same colors, but substitute burnt Sienna for light red and add raw umber.

All the objects being laid in, giving the general effect of the whole, we return to the background and finish that. The background must be managed so as not to attract too much attention, as the principal interest should be centred in the subject itself.

Some other interesting still life studies are—some old books, one lying open, the others carelessly arranged with strong effect of light and shade. Another subject is a stone jug and glass half full of beer, with plate of crackers and cheese. Another, a string of fish, and copper kettle, also oysters on the half-shell, arranged on a plate, and a wine glass of sherry.

A beautiful study of color is found in vegetables of different kinds. Take, for example, a green cabbage, some red tomatoes, beets, large yellow crooked-necked squashes, cucumbers, and feathered herbs; arrange them on a pine table with a dark, rich gray wall, partly in shadow, for a background. Let a tall gray and blue jar stand far back, the vegetables piled in front, and you have a most interesting subject.

Bric-à-brac, rich pottery, and drapery furnish picturesque still life compositions. In fact, any objects that attract and please the eye in nature, and suggest agreeable combinations of color may be utilized for such studies. In painting still life subjects it should be remembered that one great charm of such pictures is their realism. This quality is only obtained by closely studying nature and interpreting as truthfully as possible each object in its proper value.

With such full and lucid instructions for painting still life, Mr. Fowler closes the first part of the book. In the second and final part, of about eighty small pages of large type, he treats of portrait-painting, landscape and marine, and flower-painting. Of these, the first is taken up with satisfactory fulness, and in a characteristically practical manner. Two short chapters only are devoted to all the rest, and we need hardly say that these important branches of painting are only skimmed. The following combinations of color are given, to be used in painting different flowers:

White flowers are laid in with a general tone of gray, into which the deep accents of shadow are painted, and the high lights put on afterward. For this gray use silver white, cobalt, a little ivory black, yellow ochre and light red. The deep accents of shadow are painted with madder lake, white, raw umber, ivory black, cobalt and burnt Sienna; and the high lights with silver white, yellow ochre, and a very little ivory black.

Yellow flowers are painted with cadmium combined with white and ivory black. In shading use cadmium, yellow ochre, raw umber, light red and ivory black. In very deep yellow flowers use orange cadmium, and in those of medium tone a medium cadmium combined with yellow ochre both in lights and shadows. Burnt Sienna and madder lake are used in shading very deep yellow flowers in addition to the other colors given.

For purple flowers use madder lake, permanent blue, or cobalt, with white and ivory black, adding yellow ochre for a warmer tone. In shading use the same colors, with the addition of raw umber and burnt Sienna if necessary. The high lights are painted with madder lake, cobalt, white and a very little ivory black.

Red flowers are of so many different shades that it is only possible to give a general idea of colors to be used in painting them. For deep red flowers use madder lake, ivory black, yellow ochre, vermilion and white, adding burnt Sienna or Indian red in the deeper shadows. The vermilion and yellow ochre may be omitted in cooler tones, and a little cobalt added if necessary. Those of bright scarlet are painted with vermilion, madder lake, yellow ochre, and white qualified by a very little ivory black. More vermilion and less madder lake are used according to the tone of red to be produced. In shading use raw umber, light red, madder lake and ivory black, adding a little cobalt if necessary.

Blue flowers may be painted with Antwerp blue or permanent blue, according to the tone desired. The Antwerp blue is combined with white, light cadmium, raw umber, madder lake, and ivory black, with burnt Sienna added to the other colors of the shadows. This produces a warm greenish blue. The cool purplish blues are made with permanent blue or cobalt, mixed with white, a little raw umber and ivory black, adding to these colors madder lake or light red in the shadows.

Bright warm greens are made with Antwerp blue, cadmium and white, qualified by ivory black and light red, or vermilion. The shadows are painted with the same colors, with the addition of raw umber, and substituting burnt Sienna for light red. Cool, bluish greens are made with permanent blue instead of Antwerp blue, and combined with the same colors given above, except that madder lake is used in place of vermilion or light red. A great deal of black is used with these greens, and very little cadmium. For very light warm yellow greens, use light zincober green, white with light cadmium, vermilion and ivory black. In the shadows add raw umber and burnt Sienna.

The branches are rather gray than brown in their general aspect, and may be painted with raw umber, ivory black, white, cobalt, and light red; adding yellow ochre in the lighter tones if needed, and substituting burnt Sienna for light red. Draw the stems and branches carefully, using flat pointed sable brushes for the small dark accents and touches of light.

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

COPYING A PHOTOGRAPH.

IT is often desirable to copy a photograph. As in all things, there is a best way to do it. An article on the subject in *The Photographic Times* is summarized in the following paragraph :

"If one will examine an ordinary print on albumenized paper through a magnifying glass of, say, six inches focus, it will be found that by moving around and changing position a little until the light falls upon it in a certain direction, the texture of the paper ceases to be noticeable, the details of the print alone being visible. The disposition of the light by which this is effected is also that by which a perfect copy of such a paper photograph may be made by the camera."

Another method, when the picture is wanted the same size as the original, is to soak off the print from the card-board, if the picture is mounted, and print from it in an ordinary photographic printing-frame as one would from a negative. Printing from a "positive" picture, of course, gives a negative from which any number of copies or positives may be printed. This negative can be on glass or paper. If the ordinary gelatine plate is used, the exposure should be a few seconds—say from five to ten—at a distance of two feet from a good five-foot gas flame; if on silvered albumen paper it is a matter of minutes or possibly a half hour, during which time the print can be examined, and just that degree of density or depth secured that will give the most favorable result. The introduction of the new sensitive gelatine paper reduces the time of exposure to the same standard as the plates. Where the gelatine paper is not convenient, the chloride paper is equally serviceable. If the negative has been made on paper, it should, when dry, be rendered translucent by the following treatment : Lay the negative down on a clean sheet of paper and give it a coat of castor-oil applied with a rag. Then press it with a hot iron until it shows an even dark color. Use plenty of oil. If the iron is too hot it will dry out the oil, and it will be necessary to go over it with the rag again. If the iron is not hot enough it will fail to cause the oil to penetrate the paper sufficiently. When an even color is obtained wipe off the excess of oil with a soft cloth, and the negative is ready to print. Instead of using a hot iron the negative may be held over the stove until the oil sinks into the paper. The hot oil expels the air in the paper and fills the pores, so that on examination it will be found that the grain has disappeared, leaving a fine ground-glass effect.

AMATEUR AND PROFESSIONAL.

THERE is no reason, that I can see, for a conflict between professional and amateur photographers. Professionals owe much to the latter. The number of amateurs is rapidly increasing, and the work of the more experienced compares favorably with that of the best professionals, especially in Great Britain, where the great leisure class long ago gave the art attention. In fact, some of the most charming novelties come from the patient, intelligent work of the amateur, who has the advantage both in the choice of fine subjects and the leisurely pursuit of scientific experiments. Both here and in England the most aggressive experimentalists are scientific amateurs. It is said that many of the latter, when they attain sufficient skill will become professionals. They should be cordially welcomed, for recruits are certainly needed in photography, both in the artistic and the scientific branches. Men of brains give an impetus and dignity to the calling, and in the many specialties growing out of it, there will be room enough for all.

PHOTOGRAPHY IN ILLUSTRATION.

IT is not known to the general public that a considerable number of our illustrated papers are executed either in whole or in part by photography. The *Daily Graphic* is the first to use photography exclusively; almost all of our weekly and monthly journals use the art in a greater or less degree. Any pictorial subject that has been engraved, or any picture which is in *lines*, can be reproduced in a few hours in the form of a relief plate, which may be printed from as easily as type. Whole books—letter-press and illustrations—have been entirely reproduced by photography with a degree of rapidity, and at a cost truly astounding. A noted English publisher, learning that one of his books had been reproduced here, announced with great positiveness that the American edition was full of errors, believing, very naturally, that

it would be impossible to rush into type a large volume without the commission of some typographical errors. He was not a little confused on being informed that the entire volume, page for page, had been photo-engraved!

The next step of importance in this direction, will be the translation of the photographic image direct to a printing block without the interposition of an artist or engraver. That is, the events of the day will be photographed, and by mechanical and chemical means alone will be transformed in a few hours, possibly minutes, to a printing block and used with ordinary type on a printing press. It is in a measure accomplished, but little more being required to perfect the process. Meissenbach, of Germany, has produced the finest work in direct photo-engraving. Ives, of Philadelphia, has done well in the same direction, and there are others in New York who will soon give a good account of themselves. The Meissenbach and the Ives processes require considerable time, extending to days, to obtain acceptable results; local experimentalists hope to accomplish as much in one or two hours.

LIGHTING AND POSING.

THE article on "posing" in the December number of *The Art Amateur* has attracted attention from an unexpected quarter—the painters. Mr. Frank B. Carpenter writes :

I thank you sincerely for your article on "posing." I know of no artist but who would be instructed and benefited by a repeated reading of it. The results could only be secured by many years of study and experience. Let me add : Gilbert Stuart used to say that the position of the head showing the *nose* to the best advantage was the best for a portrait. This he carried out by painting nearly all his portraits in three-quarter view of the face—and almost always looking at you. There is a much greater variety of attitude in Elliott's portraits for example, and in Sir Joshua Reynolds's and Sir Thomas Lawrence's work. A collection of Stuart's portraits would show great uniformity of positions of the heads and shoulders. Many examples of modern photography in charm of *pose*, and light and shade, would amaze and delight the old masters, could they come back and see them to-day. F. B. C.

PHOTOGRAPHING THE BABY.

THE following practical suggestions are given by Marion Harland, in her admirable "Common Sense in the Nursery" (Charles Scribner's Sons), for—as she puts it—"what is, but need not be, an ordeal to parent and child :

Do not dress him elaborately. Embroidery goes for nothing in the finished picture; a broad sash is a blemish; the finest lace on sleeves, waist, and skirt becomes only a ragged edge, neither elegant nor picturesque. Children, being in a state of immature civilization, detest best clothes. By the time your cherub is inducted into his costliest robe and corresponding appurtenances he is uncomfortable and sour of humor. Slip on a plain frock, such as he wears every day, and do not be critical as to orderly draperies when you have surrendered him to the artist. A New York artist, who is justly celebrated for his skill in producing natural and exquisite photographs of babies, lets them roll on the floor, sit or lie at ease in carriage or cradle, and objects, unless a picture of the head and bust only is desired, to strapping the poor little beings in the high seat which is to their seniors a mildly-reminiscent edition of dental "operations."

Second. Allow yourself plenty of time on the day set aside for the expedition. When it is possible, make an engagement for an hour when the morning nap is over and baby has had a satisfactory meal. A hungry, tired, or sleepy infant is an impracticable subject, let the operator be never so skilful and endowed with abundance of the tact which is almost as essential to success as knowledge of his art. Take an earlier train or street-car, or order your carriage sooner than is necessary to land you and your charge at the gallery in season to claim your "turn." Give yourself leisure for divesting baby of out-door wraps, and him the opportunity to make himself at home in his strange quarters. If he is a bright child his nervous balance is easily shaken.

The sprightliness which is the spring of his fascinations renders him susceptible to extraneous influence. With the perverse determination not to appear at his best on occasion and to order, which is bound up in the heart of even the model baby, he resents the liberty taken with his precious person, refuses to pose angelically, and conceives at sight a deadly animosity to the artist and his assistants. Cheat him into the belief that he is master of the situation and premises; that the sky-lighted attic is an extension of his nursery bounds, the human tenants his obedient servants. When he is quite at ease and is unconscious self again, get him in front of the camera without a word of formal preparation. All this requires thought and patience, but it is worth what it costs.

Third. Have baby's first likeness taken by the time he can hold up his head and open his eyes purposefully. "As soon as he begins to smile," says our artist succinctly. The pictured nose will be a button, the mouth imbecile, the eyes will be blank wells overhung by puffy lids; but the photograph must look like our baby, and therefore exceed in value a portrait by Titian or Vandyck. Have another taken six months later, and at the close of the year a third. After baby acquires such individuality—having, so to speak, gone into features on his own account—that acquaintances recognize him in your house and keeping, while papa would know him in the street without the corroborative evidence of the nurses'

companionship and the sight of the carriage bought by himself, an annual visit to the photographer is sufficient. This should be paid regularly for ten years at least.

THE NEW YORK SOCIETY OF AMATEURS' first exhibition took place at their rooms, 1262 Broadway, on November 17th and 18th, and, considering the short time the society has been organized, it was a great success. Many of the negatives were of the highest standard, but the conditions imposed on the competitors, that each should do his own printing and mounting, caused a falling off in some of the exhibits. Many of the amateurs have had their printing, toning and mounting done by professional or trade photographers, and were little used to the exasperating bother which so often attends the first essays in using nitrate of silver solution. Possibly their difficulties in this may be smoothed for them in future numbers of the Magazine. The exhibition was held in a large room under that permanently occupied by the society, which meets twice a month. The collection was divided into twenty-three classes. A diploma was awarded for the best work in each class. The class defined as landscapes without figures contained a plate, "Forest Street, New Haven," for which a diploma was awarded to Mr. Frederick A. Jackson; that for landscape with figures, to Mr. H. G. Runkle; marine (surf), Mr. J. H. Maghee; marine (sails), Mr. John E. Dumont; for architectural plates, Mr. Ralph McNeill; interiors, Mr. H. G. Runkle; portrait, not taken under a skylight, Mr. Edward M. Franklin; group, not taken under a skylight, Mr. John E. Dumont; cloud effect, Mr. Randall Spaulding; flowers, Mr. Charles W. Canfield; animals (cattle), Mr. Francis Blake; still life, Mr. Gilbert A. Robinson; street views, Mr. Ralph McNeill; composition subjects, "Expectation," by W. H. Bartholomew, and "Ha!" by Mr. Jackson; rustic bridge, Dr. P. H. Mason; enlargement, stereoscopic and transparencies, Mr. L. P. Atkinson; lantern slides, Mr. James E. Brush; photo-micrographs, Mr. L. P. Atkinson; platinotypes, Mr. J. H. Maghee; for an entire collection, Mr. John E. Dumont. The officers of the society are : Mr. F. C. Beach, President; Dr. John H. Janeway, U. S. A., Vice-President; Mr. Joseph S. Rich, Treasurer; Mr. Charles W. Canfield, Corresponding, and Mr. C. W. Dean, Recording Secretary.

TO PREVENT CURLING IN UNMOUNTED PHOTOGRAPHS.—Various methods are in use in the publication establishments for accomplishing this. One operator says : "By far the best way of treating prints which are not intended to be mounted is, in our opinion, to so dry and treat them that they are never permitted to roll up. There are various ways of doing this. If prints be allowed to drain for a few minutes, and then be laid between sheets of blotting-paper—or, still better, between drying boards, which are simply very thick sheets of blotting-paper with a smooth surface—if the sheets be piled one on the top of the other with a weight over all, and if the whole arrangement be allowed to stand for a few days, the prints will at the end of that time be found to be dry, and will have but little inclination to curl up." Another method is the following : "The prints are removed one by one from the washing water, each being allowed to drain till water ceases to drip from it. It is now blotted off with white blotting-paper, which ought to be that which is made specially for photographic purposes, and which is guaranteed to be free from hyposulphite of soda. The print, when it is blotted surface dry, is laid face downward on clean blotting-paper. The albumenized surface being downward, the weight of the paper restrains the inclination that there is for the edges to curl inward, and the prints may be allowed to get very nearly dry without curling into a condition at all unmanageable. When they are very nearly quite dry—which is indicated by their beginning to curl stiffly inward at the edges in spite of their lying face downward—they are piled one on the top of the other, no blotting-paper or anything else intervening between them. A weight is laid on the top of the pile, and it is left for several hours or any longer time. If the prints be on single albumenized paper, they will without further treatment have been sufficiently flattened. Double albumenized paper is, however, very obstinate, and requires something more than merely lying flat under a weight."

[A SIMPLE and practicable method is to roll the prints as soon as dry upon a wooden roller, say an inch in diameter, *albumen side out*. After a day or so they can be removed, and placed between two pieces of thick card-board held in place by ordinary elastic straps. The prints will then show but little inclination to curl again.—ED.]

TO PREVENT DECOMPOSITION IN PASTE, or for treating emulsions with a similar object, many substances have been proposed, the exact relative powers of which in this direction are not known. Mr. J. R. Duggan, of London, has been investigating the action of various materials, and has tabulated their results on a specially prepared liquid that was liable to ready and speedy decomposition. Of salicylic acid four parts in ten thousand sufficed to prevent putrefactive decomposition, twenty of phenol were needed, fifteen of pyrogallol, three hundred of methyl alcohol, and five hundred of ethyl alcohol.

TO REPOLISH CAMERAS, or other polished atelier utensils or furniture, *The Photographic Times* says : "It is proposed to use a mixture of forty parts linseed oil, ten parts strong vinegar, five parts spirits of turpentine, and two parts muriatic acid. One part of chloride of antimony acts well with it. The polished surface is first cleaned well with soap and water and dried. The mixture is applied with a linen rag and rubbed always in one direction. The original gloss of the surface will soon be re-established. All dirt must be carefully removed before polishing."

PHOTOGRAPHING THE RETINA OF THE LIVING EYE, it is said, has been accomplished by two English operators. Owing to the non-actinic color of the retina, an exposure of twenty minutes by gas-light was required with an extra sensitive gelatine plate. Although small, the negative shows the bifurcation of the blood-vessels, and also the edge of the blind spot.

DECORATION & FURNITURE

INDIVIDUAL TASTE IN AMERICAN HOMES.



UCH diligent effort has been put forth by what we may call the modern artistic propaganda, but it is often remarked by people of cultivated tastes that the result up to the present time is, at least in this country, unsatisfactory, because, while seeming to aim at making simple homes more pleasant, it has really accomplished little beyond creating a demand for cheap imitations of the tawdry luxuries indulged in by vulgar rich people. But the number of those who have uttered such protests is of itself a sign that they are not altogether correct. The general taste may, as yet, be bad or indifferent, but the minority which rebels against it is large and influential. The rage for inappropriate and gaudy ornament is subsiding, and a quiet liking for what is reasonable and proper is taking its place. Examples speak more strongly than words; and if I give as instances of improvement in taste the homes of some of those who deny that there is any improvement, it is because I have a perfect right to do so; for ten or a dozen years ago these homes presented a very different appearance, and their inmates had then no idea of the changes which they have made since.

First, and as an extreme case, let me describe the country residence of a New York business man, who owes his present handsome surroundings and ability to appreciate them to the slowness with which his fortune has accumulated. He has always had a liking for art and for a country life; but being forced at first to economize, he was unable to build himself a "Queen Anne cottage" and to load it with poor pictures and worse bric-a-brac. He first rented, afterward bought out, one of those old one-story stone farmhouses, still quite common in the mountainous parts of New Jersey, and furnished it little by little, getting, in the beginning, only what was necessary, and that of the cheapest. He has now a pretty thoroughly organized household, and everything as it should be, or nearly so. There is still, it must be admitted, a certain air of struggle and growth about the house; but it is a very handsome one, nevertheless.

The low building originally faced the road, separated from it by a tall hedge and a narrow strip of grass. Now the other front is the principal one. It opens on a wide lawn, flanked on either side by thick woods, and ornamented with a few flower beds and a couple of hawthorn trees, one white-blossomed, the other red. The hedge, clipped down to a height of four or five feet on this side the house, almost surrounds it, leaving free only a passage to the door. You enter at once a large apartment, formed by throwing together hall and parlor. This is the living room. Its walls are coated with tinted stucco above a wainscot of stained oak. They are decorated with a few bits of majolica and some other things, neither very good nor very bad, picked up years ago at auction-sales. The principal bedroom is very simple in appearance. The walls and ceiling are of creamy stucco, unpainted and unpapered. The window and bed-curtains of Honiton lace, and the scant furniture of imported bog-oak, relieve the room from the imputation of meanness, but leave it far removed from luxuriance. Still, notwithstanding the predominance of black and white, it is a cheerful room, looking on the lawn at one end and the road at the other. The owner being fond of natural history, studies in his spare time; he has collected a cabinet full of specimens and about a thousand volumes. These are housed in an octagonal room which he has added, and in which again the coloring is mainly in creamy white and brownish black, but enlivened by the warm hues of rugs and silk window-hangings and curtains to the book-cases, and a few porcelains and terra-cottas, mingled with stuffed birds and cases of tropical insects, placed upon them. It is to be noted that both husband and wife here live an active life, and that

their house is arranged primarily for convenience and neatness, and that they have always been able to enjoy other pleasures than those which confine people in-doors. The above description may make it appear that their dwelling must look bare and colorless; but they do not find it so. None of the rooms are large, and a few flowers in summer, some extra draperies and an open fire in winter, add color enough, which can be continually varied; and, like all active people, they like a good deal of free and unoccupied space about them. The lady of the house is particularly severe, when she turns her attention that way, in her comments upon some of her neighbors, in whose rooms it is impossible to move about, except at a snail's pace, and whose crowded decorations give the eye no rest.

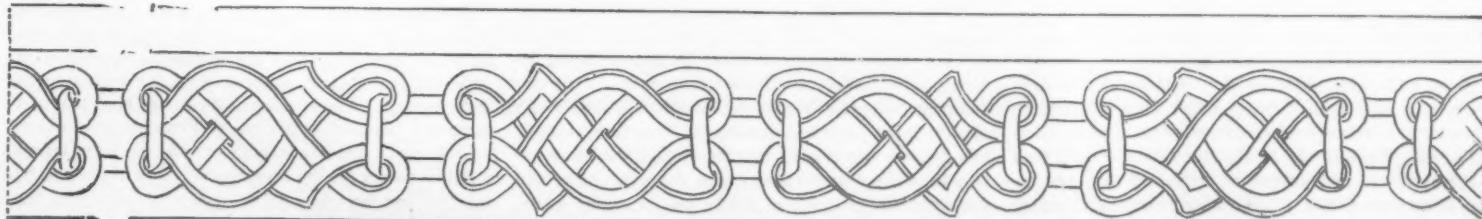
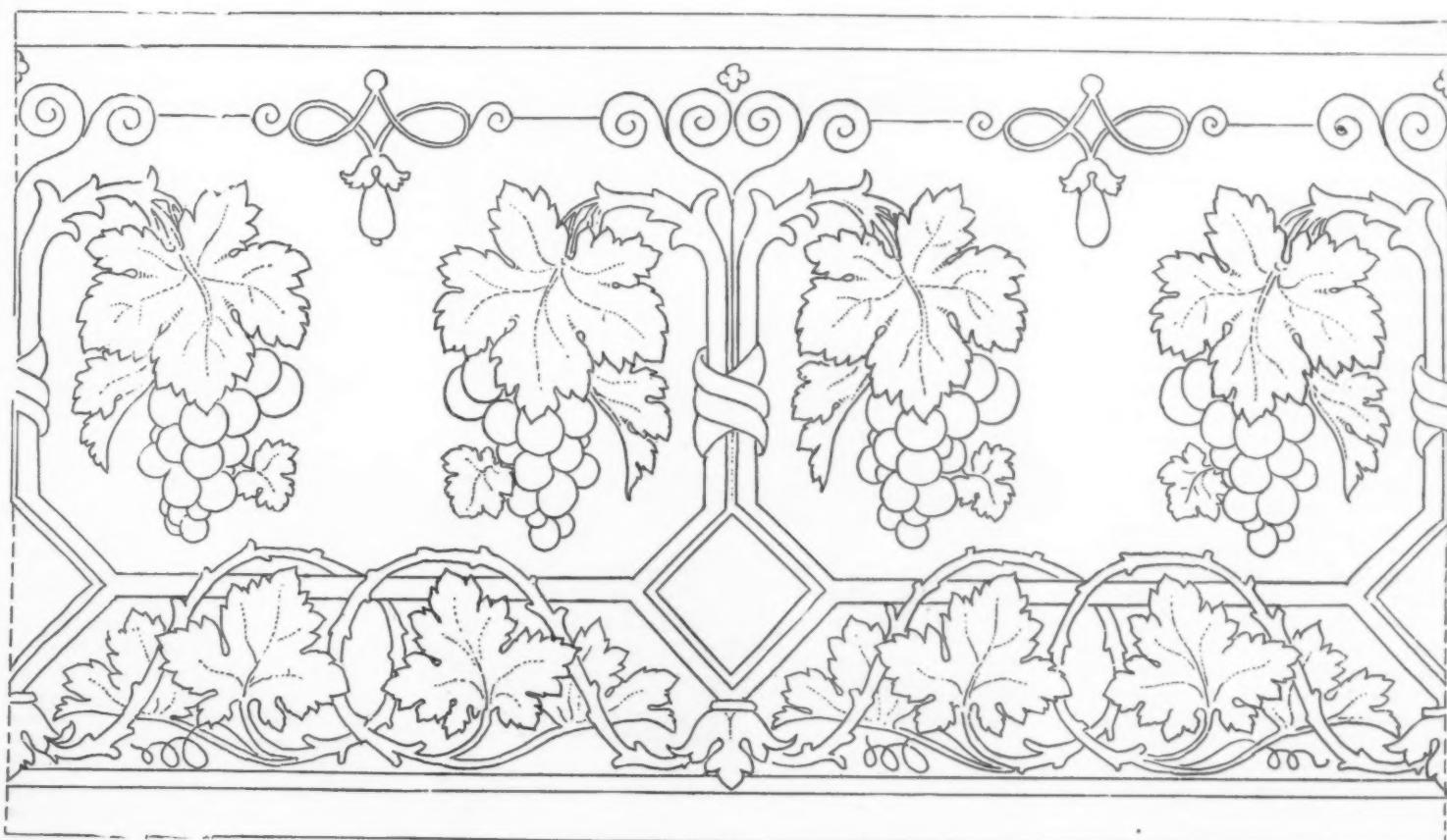
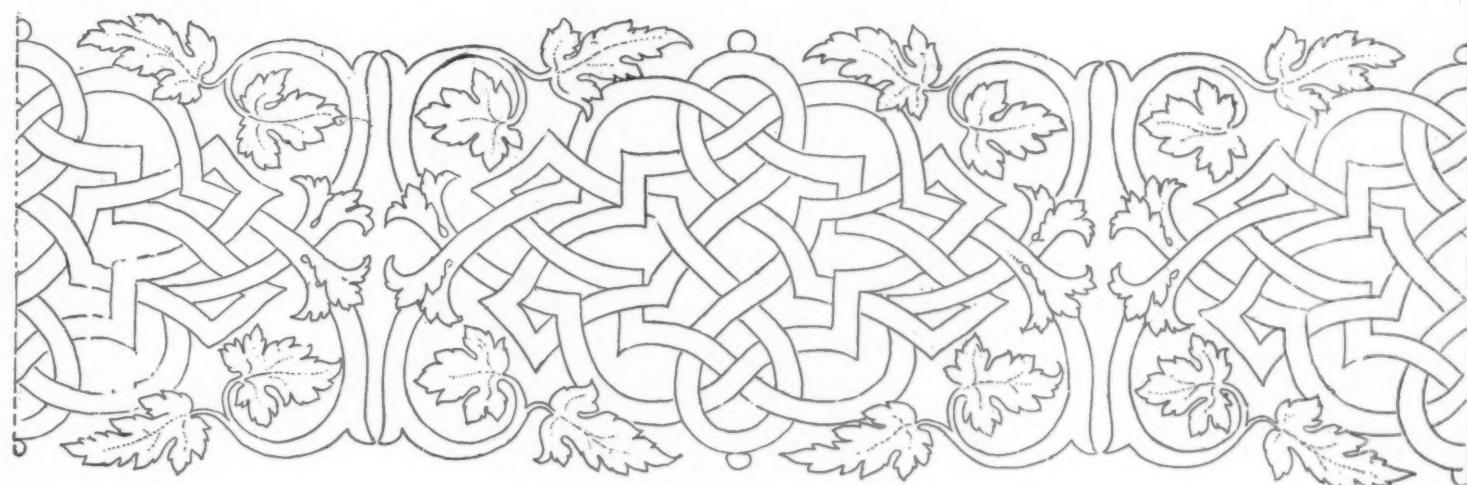
She will agree, however, that people obliged to stay most of the year in town may reasonably have more gewgaws and things than she. She would, probably, find little fault with the residence of a hard-working pastor of one of the more populous up-town parishes, although it is very comfortable-looking, and contains a lot of gimcracks for which she would not give twopence. But the pastor knows that these latter are of little account as works of art, and they come and go in his rooms as the flowers do in hers. Then, he is naturally of a sedentary disposition, his out-of-door work is not agreeable to him, and he must make the most of his hours at home. His rooms are much more furnished, therefore, and almost everything is patterned with soft and warm colors; and when he gets into his easy-chair, with the lamp-light glowing o'er the luxuriously bound volume in his hand, a thousand little knick-knacks—Beleek and Dresden porcelains, modern antique bronzes, embroideries, etc.—about, he might pass, in comparison, for a Sybarite. But he is really a hard-working man, whose body requires rest and whose eye and mind demand amusement rather than more serious gratification when the exhausting and uncongenial work of the day is over. But here again there is a certain unity of effect; although the apartment has been furnished without plan or method, and almost, as luck would have it, a single purpose has been kept in view—the exclusion of whatever is violent, trenchant, obtrusive. Hence, there is nothing that challenges attention, though there are a good many things that invite it. The olive draperies of his sitting-room, the dark blue and russet arabesques of the French paper, the gleam of old mahogany, the sparkle of a bit of porcelain or cut glass, serve instead of those natural objects in the midst of which a man can pass a day thinking of nothing and recruiting his strength. It is more than doubtful if he could do this in rooms furnished like those of his most wealthy parishioners. But if he had, like them, attempted to complete his domicile in so many weeks, would he have succeeded very much better?

A third example—they are more plentiful than blackberries along a country road in September—will be sufficient for my purpose. It is that of a writer, not very well known except among his brother writers, who look up to him as to a man who into whatever out-of-the-way paths his ambition may lead him, and however indifferent the public may be to his undertakings, is seldom at fault. He has lived apart and cultivated an ideal which few have been willing to share with him. His tastes are a trifle too high and a deal too refined for his friends and neighbors, to say nothing of the generality of folks. He is, moreover, like the parson, a stay-at-home by disposition, and, unlike him, by necessity also, for he is lame. His disease has made him somewhat querulous. Here is an individual, one would think, hard enough to house so as to avoid inflicting pain on him. Yet, in spite of our universal bad taste, which he is never done denouncing in good set terms, he has managed to make a home for himself in this Philistine city of New York, which suits him as its nest suits a robin. It is an old-fashioned New York parlor to which you are admitted. Instinctively you feel that Halleck, or Poe, or Willis may have been there before you. The carpets are rather faded. The padded chairs have received the imprint of a host of highly respectable nobodies, who were somebodies in their time. The

furniture is spindle-shanked, hand-polished, a little bit rickety in the joints. The silver candlesticks on the mantelpiece have had their curves refined and attenuated by wear much beyond what their maker had intended. The very bell-pull at the door and the window-panes have become iridescent with age. Old portraits by Alston, old landscapes and flower-pieces by Farrer and Hill and Newman, adorn the walls. Nor is this all. Far from it. When he dies, and the contents of his inner holy of holies come under the hammer, what a scramble there will be for his prints, for his antiques, for his books, for his old china! Perhaps they may go for a song, but I do not believe they will. Anyhow, whoever has penetrated to that little inner room has seen an old gentleman of very exacting tastes, who has completely fitted his environment to himself, and that without going outside of this Philistine city of New York. For the Tanagra figurines, the Marc Antonios, the wonderful little vases of old "blanc de Chine" that feel to the hand as if they had been freshly soaped, the old wood-cuts after Jean Cousin or Hans Holbein, the old books published at the sign of "La Bonne-Foy Couronnée," at the sixth pillar of the grand Salle of the Palace, "vis-a-vis la montée de la cour des Aydes," or elsewhere in old Paris or Venice or Antwerp—all these, as well as the American landscapes and souvenirs, have been purchased in New York, and at very good figures. How should they come here if they were not appreciated by others as well as by him? The man whose tastes are entirely out of the common will find it very difficult to satisfy them. But the number of the elect is larger than any one of them is ready to believe.

Still our friend does fly a little over the heads of most people. And he will have nothing modern if he can help it. His is therefore not a case in point, in all respects, to show that taste in the fitting of our interiors is improving. A better is that of a prominent Wall Street man, who has just had finished for him a new house on the Sound. Only five years ago he imported from Switzerland several hundred dollars' worth of the worst carvings ever made by the benighted peasants of that country, not as a speculation, to sell them again, but to keep as works of art. About the same time he was well known to some of our academicians as a generous buyer of "pot-boilers." His evolution has been rapid, but quite in the right direction. It is a big house, wherein he expects to entertain the boys like a little prince, in his great hall of oak with bay-windows, each big enough to make a room in itself, with draughty galleries and monumental chimney, which consumes logs of four feet in diameter. Across a windy porte-cochère, from the hall is a smoking-room encased in leather, a billiard-room with views up and down the Sound, and, overhead, the guest chambers, mostly in colonial style with delicate wood-work painted white, wall-papers of Indian or Persian design, old china plaques let into the mantels and ceilings covered with Japanese drawings on silk, held in place by a light framework of cherry. One room there is, on the top of a tower, the destination of which may be guessed from its decoration. The circular wall is very low, but nearly the entire height of the conical roof has been included under a sugarloaf-shaped ceiling. Round and round this, in the plaster, are painted the coils of a frightful dragon, struggling through sulphurous clouds, while from the apex his eyes flash green fire and his mouth vomits red flames. The incautious guest, who has been carried here without his knowledge or volition, is sure to be badly frightened when he wakes up and sees this monster grinning over him, and will be more moderate in his potations for some time after. Quite an advance, this, upon the Swiss monsters in carved wood.

Perhaps none of my readers would care to live in such a house. Yet, like the others before described, there is a unity of purpose to it which makes it artistically interesting. It was built to entertain the owner's friends, and the owner knew what they liked. No doubt they would have had many a good time there if, unfortunately, he had not died a few weeks ago. ROGER RIORDAN.



DECORATIVE DESIGNS FOR BORDERS AND FRIEZES.

DECORATIVE PAINTING IN DISTEMPER.

"IF the use of distemper was only half understood," once remarked the great English scenic artist Telbin, "there would be many a house in England which would be beautified without the expensive intervention of the frescoer."

What Mr. Telbin remarked of England is equally applicable to America. Household decoration by the medium of distemper is within the reach of every one capable of using the brush with any degree of facility. The same talent which decorates screens can decorate walls. It is only the knowledge of how to go about it which is necessary.

Distemper painting, as we know it in modern times, is painting with colors in which glue is the fixative. The scenic artist is a painter in distemper, pure and simple, and the same materials which are utilized by him for the production of his stage effects can be utilized for the embellishment of our domestic interiors. There is a brightness and freshness about distemper, properly applied, which oil colors entirely lack. The characteristic of decoration in oil, indeed, is heaviness, and an unpleasantly lustrous surface. Against decoration in distemper no such objection lies. Distemper is, moreover, nearly as durable as oil—quite as durable, indeed, in cases where the walls are dry. It is only by dampness that it can be affected or its beauties marred.

It has another advantage over decoration in oil which is by no means to be underrated. This is the speed with which it can be executed. Distemper dries quickly and without unpleasant smell; its methods of execution are simpler and its effects more readily produced. It can be used on almost any material, from silk down to wood, and the cheapest muslin or paper. No particular preparation is necessary for it, and the work once begun can be pushed steadily to a conclusion without wasting days for the color to set.

Distemper decorations can be painted on any clean plastered wall, after an application of size. If an old wall is to be covered, the paper or muslin should be glued to the wall or to a frame, and given a preparatory priming, as for the painting of a scene. The colors should be mixed as directed in the articles on scene-painting which have appeared lately in *The Art Amateur*, and the tools to be used are the same. In interior decoration, however, where a finer finish is required than for the broad and simple effects of the stage, the larger and heavier brushes can be dispensed with, except for the covering of the walls with the foundation tints. The mixing of the size is the most delicate operation in connection with distemper decoration; for the vehicle must be sufficiently tenacious to secure a hard surface without discoloring the pigments, as it will do if made too strong.

In distemper decoration on silk, now frequent, the silk has merely to be glued to the wall, and painted over without priming. Flowers and figures in distemper on silks of dark colors give superb effects. The commonest varieties of silk are available for the purpose, and for friezes which are adorned with running decoration of any kind, no material is better adapted.

A local scenic artist has decorated his parlors in distemper after a fashion unique and eminently successful. On the wall of an ordinary long and narrow parlor, he had a stout oaken bead strip firmly fixed about eighteen inches from the ceiling. This serves at once as a picture-rod and a finish for the frieze. Waist-high from the floor, another oaken strip marks the top of the dado and furnishes a ledge to rest his pictures on. The strip between the upper rod and the cornice is filled in with old-gold silk, the room being a dark one, lighted only by two tall and narrow front windows. On this is painted a design of cupids, with a free touch and in delicate tints, the figures being taken from designs by Boucher. His wall he covered with plain muslin, laid in a buff gray, in a flat mass. He filled the dado with canvas, painted in imitation of uncolored oak, and relieved by plain panels. The ceiling he colored to match the wall in tint, and the door and window frames are painted in keeping with the dado. It is only on these

latter that oil color has been used. No words could adequately describe the lightness and airiness this decoration has given to a dark and commonplace room. As the artist puts it, the best evidence of its success is afforded by the fact that his landlord immediately advanced his rent \$50 a year on discovering how the parlor had been improved. "If I had decorated the whole house," says the tenant, "he would have turned me out and moved in himself."

The manner of drawing and painting decorations in distemper is precisely similar to that described in scenic painting. The design must be secured beforehand, the

HINTS ABOUT FRAMING PICTURES.

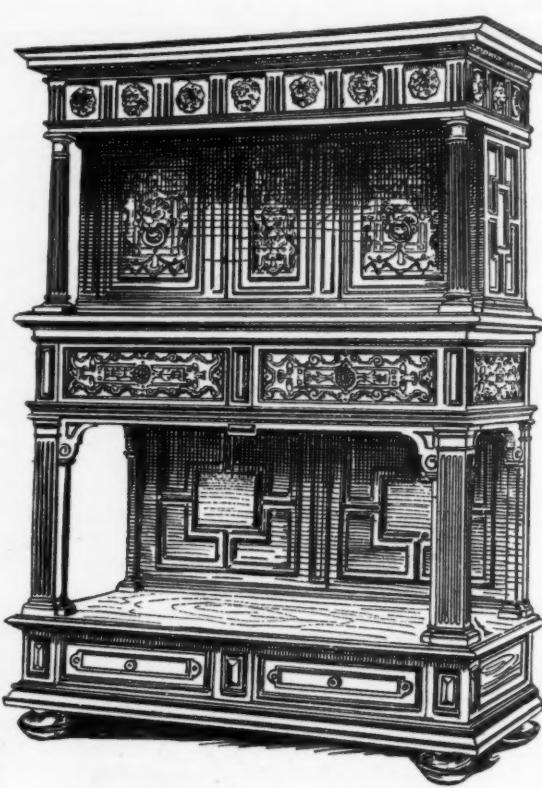
A MOULDING three inches in width is the least which should be selected for a picture in oil, and that for small ones only. A picture measuring a foot square or more already, requires a heavier frame to set it off properly. For the general run of such pictures, a three-inch moulding, with an inch flat next the picture, will be found most effective. A canvas of or above eighteen inches in height demands a frame of at least five inches. The question of ornament and finish must, of course, be decided by the character of the picture. Very large pictures need substantial but simple frames; very small ones, on the contrary, are best enriched and completed by wide frames, and quiet but elaborate finish. The reason lies in the fact that a large picture holds the eye by its size alone, while a diminutive one needs something to distinguish it from its surroundings and force it out.

It is considered "artistic" now to have the frame of a print or photograph "in sympathy with the subject"—"to repeat its note." This is the rubbish that some frame-sellers talk. For example, one shows a large photograph of a melancholy-eyed Irish girl with a harp. This is framed in wood which has been so turned as to imitate open leaves of music. The wood has been simply oiled, and its ornament is bars of music with the words of the old song, "The harp that once through Tara's halls." This is not so bad, but the thing is overdone to a ridiculous degree. One photograph is from a painting by Cabanel—a girl sending forth a dove. The photograph is very light, and has a narrow silver mat, and a broad frame of light blue plush. "On the corner, as if calling to the bird in the picture, is a stuffed bird of dark green tint with blue intermingled, which goes in admirably with the hues of the plush." So writes our informant. Could anything be in worse taste! Another picture, we are told, is a gray sea and a strip of beach, with two figures lying at ease. This has "a deep grayish green mat and frame of the same tint, but of stamped leather in round pebbly dots." We warn our readers against believing, for one minute, that there is any real art in such trivialities. This fancy-frame mania is bad enough when adopted by artists who understand what they are doing, but who still, in our opinion, do wrong to draw away attention from a painting for the sake of the frame, which should be ignored as much as possible after it has served its purpose of isolating the picture. But to treat a print in the fashion described is much worse. Its attraction depends largely on the simplicity of its framing. The better the print, the simpler should be the frame. We are writing, of course, for persons supposed to have some taste. Those who prefer a colored photograph to a good etching or engraving, we do not presume to advise.

AMONG the interesting series of "Authors at Home," in *The Critic*, there recently appeared from the pen of Mrs. Anna Bowman Dodd a picturesque description of the poet Stedman, and his New York home. "There is," says Mrs. Bowman, "a pervading harmony of tone and tint throughout the house. The rich draperies, the soft-toned carpets, and the dusk of the tempered daylight are skilfully used as the effective background to bring into relief the pictures, the works of art, and the rare bits of bric-a-brac. One is made sensible, by means of a number of clever devices, that in this home the arts and not the upholstery are called

upon to do the honors. These admirable results are due almost entirely to the taste and skill of Mrs. Stedman, who possesses a genuine artist's instinct for grouping and effect. She has also the keen scent and the patience of the ardent collector. A tour of the house is a passing in review of her triumphs, of trophies won at sales, bits picked up in foreign travel, a purchase now and then of some choice collection, either of glass or china, or prints and etchings. Among the purchases has been that of a large and beautiful collection of Venetian glass, whose delicate grace and iridescent glow make the lower rooms a little museum for the connoisseur. But more beautiful even than the glass is the gleam of color from the pictures which adorn the walls, and look out from their frames at his books, as if to bid them defiance."

ALFRED TRUMBLE.



DUTCH BUFFET OF THE LATER RENAISSANCE.

outline carefully made and the work proceeded with with the same attention to cleanliness and accuracy. By



CHAIRS AND FOOTSTOOL FROM THE STUDIO OF RUBENS.

the use of the pounce pattern, agreeable symmetry may be secured in the designs. Gilding may be applied in the same way as in scenic painting.

No better demonstration of the durability of good distemper work can be afforded than that given by the parlor of the house formerly occupied by Donnarumma, the fresco painter who did the decorative work on the city buildings during the reign of the Tweed ring. In 1870, he decorated his parlors in distemper. The work exists to this day, scarcely marred by time, though the house has long been a public restaurant, and the rooms have been subjected to the ordeal of public use, or rather abuse, and the steam of cookery from dawn till midnight.

ALFRED TRUMBLE.

THE INDIAN EXHIBITION IN LONDON.

THE Colonial and Indian Exhibition in London, which is to open next year, at South Kensington, will be the last of the remarkable series which began with the "Fisheries," and was followed by the "Inventions," and the "Healtheries," as the cockneys jocularly christened the exhibition of last year. Elaborate arrangements are in progress with respect to India. Nearly the whole of the collections are being prepared there, under government superintendence, with the assistance of influential committees in the various provinces. The total area of the Indian section of the exhibition will be not less than 65,000 square feet, and this space will be so allotted as to enable the visitor, whether a pleasure-seeker or a student, to obtain a thorough and comprehensive view of the physical aspect, natural productions, and arts and manufactures of the Indian Empire. There is to be a reproduction of a jungle scene, with life-like figures of the principal wild animals and showy game birds of India; the natural mineral and vegetable wealth of India, as well as its principal productions and rougher manufactures, will be exhaustively illustrated. There will be shown objects of ethnological interest—such as dressed figures of natives, models, and agricultural scenes. The principal portion of the Indian section will, however, be that known as the Provincial Courts, where a separate space will be allotted to each province. The courts will be appropriately entered through a magnificent marble transverse screen, the gift of the Maharajah of Jeypore, while several other native princes have most liberally come forward with contributions to insure a proper representation of their several states. The more popular illustration of Indian arts and manufactures will be found in the courtyard of the great Durbar Hall, which will take the place of the Prince of Wales's Pavilion. As "Old London" represented European life in the feudal times, so will the palace courtyard, with its entrance protected by two massive bastions, and overlooked by the Durbar Hall or audience chamber, equally represent feudal India at the present day. A life-like character will be attained from the fact of all the details of this illustration being real. The great entrance gateway from Gwalior is a present from the Maharajah of Scindia to the South Kensington Museum.

THE first Japanese screens, panels, and other decorative objects of the less expensive order, found their way to this country through the captains of the clipper ships, which, to this day, have not been quite crowded out of our trade by remorseless steam. They were bought by the old skippers abroad as curiosities, and sold by them to some dealers near the waterside, who made a specialty, in a small way, of Oriental curios and teas of especially select grades, in association with other less artistic wares. These dealers vended them at absurdly low prices to the few people who had the good taste to appreciate them. After the Centennial Exposition brought the art of Japan home to us, and stores for the sale of Japanese wares sprang up all over the city, these early traders, relying on the chance supply of the captains, were left far behind in the race. They preserved their odds and ends of stock, and not very long ago two sold out at auction, curiously enough on the same day. Few people knew of it, and none of these were of the initiate, except an old German, who peddles all sorts of picturesque material among our studios. He bought the choicest of the two stocks, which held many varieties, borrowing money, and pawning his watch to do so. For one of the kakemonos alone, he received nearly as much as he paid for his entire investment. Many of the objects he sold to dealers at from

500 to 1000 per cent advance, and what the dealers did not want he disposed of in the studios without difficulty or loss of time. A part of his investment was

HINTS AS TO COLOR IN DRESS.

LADIES would do well to remember that artificial light has the effect of augmenting the richness of warm colors and detracting from the splendor of the cool. With the former class also it appears to extend and diffuse the warm harmony, thus serving to produce in dress a something answering to that suffused mellow glow which is so characteristic of the best Venetian paintings, and which is as distinctive of the finer works of Reynolds as of those of Titian and Giorgione. Wax candles produce this mellowing influence much more than gas, and hence the greater richness of appearance so constantly noted in dress when seen by candle than by gas-light, notwithstanding the superior brilliancy and lustre of the latter. In this warm harmony points of intense color, such as are afforded by gems, especially the ruby, the sapphire, and the emerald, are invaluable as points or lines of concentration or contrast; so, for a different reason, are the flash and sparkle of the brilliant, the pale iridescent lustre of the opal, and the tender glory of the pearl.

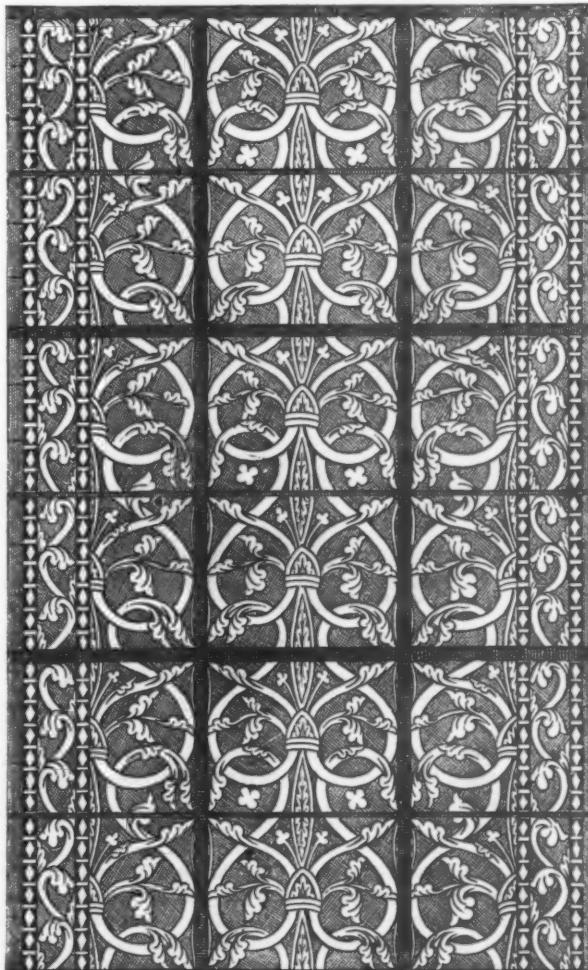
In planning the arrangement of colors for a walking dress, it must be kept in mind that the whole dress is seen, and seen at once—a contingency that seldom happens indoors. Here, therefore, is full scope for the application of the laws of harmony of color. Not only the dress itself, but cloak, shawl, or whatever be the over-garment, bonnet or hat, gloves, parasol—all that is worn and all that is carried will assist or impair the general effect, and nothing can be safely neglected. The appearance of many a lady's dress is utterly ruined, and she herself unwittingly depreciated, by a pair of ill-assorted, harshly colored gloves, or an unsuitable cloak or shawl. With regard to these last articles care is especially needful. There must be no contest as to equality in the colors; no approach, even to parity, between the masses of color in the skirt of the robe and the cloak or jacket; and the difference should be greater in proportion to the distinction between the colors. One must unmistakably predominate. It will be quite unnecessary to observe that where there are two leading colors, both must not be primitives; but we may say that, if the extent of each leading color be at all nearly equal, both should not be decided colors, nor both of equal depth of tone. Whether, for example, the colors fairly contrast, or are complementary, they must be opposed in intensity as well as in kind. One should be decidedly darker or less vivid than the other. A vivid color, when in quantity, seems to require the presence of one comparatively neutral, in order that the contrast shall be satisfactory to the eye. One less positive, or a comparatively colorless shade, will take a smaller opposing mass of more decided tone. In these instances the bonnet will serve to reconcile what is discordant and supply what is wanting to complete the harmony. It will serve also to repeat, and, as a painter would say, to "carry off," the principal color. This principle of the repetition or distribution of the leading color is a well-known law in art.

The bonnet or hat, it is needless to say, must be adapted to the dress, if the dress as a whole is intended to look well. When the fronts of bonnets were more displayed, their shape and the way in which they were adjusted were a matter for consideration, according as the face inclined to the round or oval in form; as was the lining with reference to the complexion. But now the decoration is of much more importance in this respect. So the hat worn by ladies in the last century greatly contributed by its form and lining toward setting off a brilliant or improving a dull complexion. With the hats now in vogue, the feather plumage or ribbons do excellent service, but they have little influence on the complexion.



PLAQUE IN CLOISONNÉ ENAMEL, BY BARBEDIENNE.

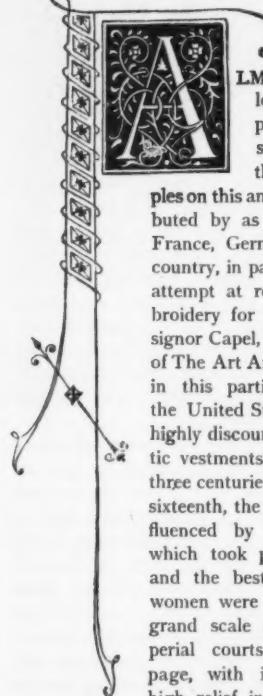
some sixty books of designs, all of the most superior order of execution, for which he received \$500 in bulk from a local collector. A number of underglaze jars,

PAINTED GLASS WINDOW, FRENCH, THIRTEENTH CENTURY.
FROM THE CHURCH OF SAINT-JEAN AUX BOIS, NEAR COMPIÈGNE.

in the richest brown and blue-black colors, in which tea had been packed, brought him \$5 apiece, against an original cost of 50 cents.

GERMAN NEEDLEWORK

OLD AND NEW CHURCH DESIGNS.



LMOST in vain should we look, among the modest productions of to-day, for such church embroidery as the three splendid old examples on this and the opposite page, contributed by as many different countries, France, Germany, and Spain. In this country, in particular, there is hardly an attempt at really artistic modern embroidery for church vestments. Monsignor Capel, at the request of the editor of *The Art Amateur*, surveyed the field in this particular during his tour of the United States, and his reports were highly discouraging. For the most artistic vestments we must go back nearly three centuries. At the beginning of the sixteenth, the art of embroidery was influenced by the perfection of design which took possession of all the arts, and the best needlemen and needle-women were kept busy, executing on a grand scale commissions for the imperial courts. The chasuble on this page, with its embroidered cross in high relief, in gold and silver, with the chief panel representing the Virgin and Child, is a beautiful example of French work of the time of Louis XIII.

More elaborate, and in other respects more notable, is the splendid specimen of German work illustrated herewith, with the cross representing the tree of Jesse, leading from David to the founder of Christianity. That Germany has always produced wonderful embroideries, every one familiar with the treasures of the South Kensington and Cluny museums, and those of Brunswick, Nuremberg, and Vienna, is well aware; but it would be almost impossible to find a more interesting example than this sumptuous vestment of green velvet, with its wonderfully-worked cross, the ground of which is of heavy twisted silver bullion. The Spanish altar-front, illustrated on the same page, is very rich in effect, with its appliqués in yellow silk standing out from the dark red velvet ground.

It affords an interesting contrast to compare these sumptuous ancient embroideries with the simple and unpretentious designs for modern church work, such as we give on page 46. But while the former have in themselves an art interest as well as a sacred interest, and can be studied with profit for their suggestiveness, the latter are thoroughly practical, and, we doubt not, will be turned to account by many of our readers. Several of the designs will be found suitable for borders, for pulpit or desk hangings, to be wrought on the material of the hanging, previously pasted on linen. To work such designs on linen, and transfer them afterward to the material, would not be an impossibility, but the symmetry of the border, depending as it does on the outline in a continuously flowing pattern, might be endangered by the process of cutting out, and laying down, and double edging.

Diversity of color is not so frequently employed in the needlework of the hangings of the pulpit, as in that immediately about the chancel. Two reasons may be assigned for this: The first, that the sanctuary claims a distinction of beauty and richness in its adornment, over every other part of the church. The second, that in many churches of comparatively modern build there are no painted windows, excepting perhaps, just over the altar; and brilliant coloring, that may be rich and harmonious under the mellow, subdued light of stained glass, would be vulgar and obtrusive beneath the white, cold glare streaming through the uncolored windows of a semi-Gothic edifice.

It is evident that the coloring of these borders must greatly depend on circumstances. The lower one of the

three may be wrought in gold-color twist, and every portion of the pattern couched with crimson, green, orange, or gold, according to the color of the ground. Or the scrolls may be raised by one row of string, and worked over in modern embroidery, with gold twist silk, and edged with gold cord. The two large leaves springing from the scrolls should be in gold and white silks, and veined with rich, brown cord, the white silk to be also worked round the edges of the leaves. The central fruit-like ornament is to be simply a chequer-work formed by lines of white cord and held down at each corner of the squares by stitches of gold twist silk, the outline to be made by two rows of gold cord.

The one at the right may also be a mixture of gold and white, or all gold, if preferred. The two kinds of stitch shown in the engraving may be used in the same border, and if employed precisely as indicated, will have a good effect. An opportunity occurs in this pattern for the introduction of color as a ground to the leaves

from the outside of the medallion, but it is better that it should be left, as the cutting out would be a great trial of neatness and patience, and the insertion will form an advantageous break in the otherwise regular line of color carried through the medallions.

All the remarks and directions respecting the execution of the two other designs may be applied to the one at the left. It may be wrought in gold and white silks, or colored to any degree of richness. Its foliage is taken from the initial letter of a very early manuscript, where gold and color have been used so profusely, and still so judiciously, that it is impossible to find the merest speck of either which could be spared or altered.

In the lectern-hanging, the border above the fringe is often considered sufficient. A cross or monogram still further enriches the hanging, but such an addition is optional.

Sometimes a text, in place of a border, is worked above the fringe. The following are apt for the pulpit:

"He that hath ears to hear, let him hear."
"Good understanding giveth favor."
"Wait on the Lord, and he shall save thee."
"Trust in the Lord with all thine heart."
"Fear God and keep his commandments."

The Scriptures abound with others equally appropriate. A rich twisted silk fringe in spaces alternating with the colors of the ground and needlework, should be used for pulpit and desk-hangings. It should also be what is called a tied fringe, the process of tying producing the effect of crosses in the heading, as shown in the illustration of the lectern-hanging.

The design in the upper right-hand corner is for a mat for an offertory-plate, or alms-dish, which should always be provided with a mat of a proper description, to deaden the jingling sound of coin, which upon the bare surface of the metal is so obtrusive at solemn time. A circular mat of velvet, either plain or embroidered, is necessary. It should fit the bottom of the dish, and be lined with silk, and trimmed with a firm fringe of either gold or silk, not exceeding one inch in depth. The same designs are proper for the alms dish-mats as were given last month for alms-bags, only it should be strictly observed that as the mat is circular, the monogram, cross, or other Christian symbol, must be drawn to touch the four sides of a square. A design longer one way than the other, placed within a circle, is a discord.

The monogram at the bottom may be executed advantageously in appliquéd. It would come out richly in cloth of gold, and would also be very good in effect if applied in gold-colored velvet, or cloth only, and edged with black. Arranged in the latter way, it could be placed on any ground.

The remaining designs may serve a variety of purposes, and may be executed in various ways according to the discretion of the worker.

NEEDLEWORK NOVELTIES.

THIN silk curtains resembling the Liberty silks, but made in this country, are in frequent use. They are rarely embroidered,



VELVET CHASUBLE OF THE PERIOD OF LOUIS XIII.
CROSS EMBROIDERED IN GOLD AND SILVER IN HIGH RELIEF.
COLLECTION OF TASSINARI AND CHATEL.

within the medallions. If treated thus, a transfer of the work would be advisable. The best mode of proceeding is as follows:

The design to be drawn either on velvet, cloth, or rich silk, of the color fixed upon for the insertion, laid on framed linen, and the pattern wrought upon it, edging the outside of the medallions with gold cord. The embroidery is then to be cut out neatly, close to this outer edge of gold cord everywhere, and carefully transferred to the hanging. A cord the color of the hanging is to be finally sewn beyond the gold cord. The ground may be removed from between the leaves, springing



ed except in the border. A set now making for a Chicago residence has a diamond-shaped form down the border of light blue cord caught down with triple rows of gold thread. Inside of each diamond is a flower, which, for want of a better name may be called a pelargonium. This is outlined and veined in color, red, blue, green and gold, and is woven by means of the foliage into a continuous ornament. Almost all such curtains have a frieze of heavier material—plush, we may suggest. This is not attached to the curtain, but hangs over it. It has generally some “all-over” design traced in gold couchings, and it is finished with heavy gold and silk tassels.

The Associated Artists show some curtains decidedly unique. The hangings are of white twilled cloth—which, doubtless, has some more technical name. The design on two of these curtains, intended as a portière, is cherubs seated on swinging sprays. The figures are capitaliy drawn and full of expression. The design is brought out in outline stitch in coarse blue cotton. The border and frieze of the curtain are of blue denim. This has pine-needles worked in deep blue—a Japanese fantasy. A border of white is added and covered over with a net-like effect in outline stitch, with blue cotton. The curtains are then bordered all around with blue denim.

An elegant portière, but easily made, is of gold tapestry stuff, covered with small diamonds in couchings of heavy crewel caught down with silk. At the intersections of every other diamond are small squares of olive plush couched down with crewel. The frieze and border are of olive plush.

An ingenious and new method of ornamentation is seen in a curtain of dark blue plush. The design is an all-over pattern, and indicates life below the waves. In the first place, wave-like curves are given by paint. This only touches the top of the pile. There is nothing plastered in the effect. Through the waves are pale bluish white gleams, which one recognizes as the phosphorescence. The forms of the fish darting through the waves are drawn in, and their iridescence is given in paint, as described above. Over this is the embroidery in gold thread. Lines follow the curve of the waves, and in water-marks making the ground. On the fish, the gold thread is used to outline the scales. The peculiarity of the design is that at first it does not appear. Over the deep blue plush are flashing tints and metallic gleams, and there is a sense of delight when the true significance is made out.

A panel of great beauty for a curtain is of pale peacock satin, covered with large wreaths made by the intersection of continuous scrolls mingled with flowers. This is done in silk embroidery, in pale tints of green and brown, with pinkish flowers. Value is given by applying the leaves in pale green velvet with couchings.

Toilet-covers are made in the same way. One for a small table is a square on which lies a pink rose on its stem with leaves, and here and there are loose petals. An oblong cover for a dressing-table has separate stalks of hydrangea and bits of flowers and foliage. Every one knows the peculiarities of the hydrangea—the small, clus-

cotton being used. The pattern is very open, and could be worked in a short time. There is no other finish. The blue denim is cut twice the depth shown, and is hemmed up on to the sheeting on the wrong side.

French crewel, for many purposes, is more effective than English. The distinction lies in the loose twist of the former, which covers the spaces more rapidly and has a softer look. Flowers in French crewel, with the high lights of silk, are very striking.

A pretty fashion is to cover the tops of small wicker tables. The cover is made to fit on tight, and is surrounded by the braided wicker edge. One such cover is of pink plush, with comma-shaped clusters of lines in groups, serving as disks. The design is Japanese, and any other similar motive would answer. The lines are made by couchings of gold thread. Probably no other effect so agreeable could be as easily secured.

M. G. HUMPHREYS.

THE HANDS IN FRAME EMBROIDERY.

ONE of the first things for the aspirant to expedition in framed needlework to endeavor to command is the simultaneous use of the left with the right hand. Acustomed as most persons are to employ the latter singly, for every ordinary active purpose, it is not surprising that beginners should find themselves very awkward at first in the management of so delicate an implement as an embroidery-needle in the left hand. By practice, however, one may gain equal dexterity with both hands, and be able to accomplish most works in little more than half the time they would have occupied, had the right hand been burdened with the usual double duty. The greatest difficulty experienced by the beginner in the use of both hands, is that of bringing the needle up at the exact point required, unassisted by the sense of sight, which can only be used above the frame. This can only be overcome by patient perseverance in the practice of the particular movement necessary to give the fingers that nicety of touch, and freedom of action which is instinctive with the blind. The novice must be content with slow progress in the habit for a time. To move the hand beneath the frame, with the same facility as the one above, should be the only thought, which steadily pursued, will lead to a perfect achievement at last.

The practice should be acquired in such a way, that it is a matter of indifference which is the upper, or which the lower hand. This will give the embroideress great advantages; it will enable her to sit at either side of the frame, without having her hand in her light (a side-light being the best for the sight); also, where two or three



GREEN VELVET CHASUBLE WITH EMBROIDERED CROSS.
GERMAN WORK OF THE BEGINNING OF THE SIXTEENTH CENTURY.
COLLECTION OF TASSINARI AND CHATEL.

tering blossoms, and the gradation of tint. These are well simulated, the deep blues changing into white, and the clustering of the small flowers is carefully drawn.

A telling design for a table-cloth is of deep orange



ANTEPENDIUM OR ALTAR FRONT.
SPANISH APPLIQUÉ EMBROIDERY OF THE SIXTEENTH CENTURY. COLLECTION OF GEORGES BAL.

To turn from these rich hangings, there is exquisite work done on bolting cloth. This is the real silk, wire-drawn fabric used in flour mills, transformed into things of ideal beauty for a lady's chamber. A bedspread of bolting cloth has embroidered on it in silk, pink, lemon, and white roses with their foliage, and here and there scattered petals, the effect being that the flowers have been thrown down carelessly in the centre of the spread. The lining is pale red satin surah, and the edge is finished simply with an open gilt gimp.

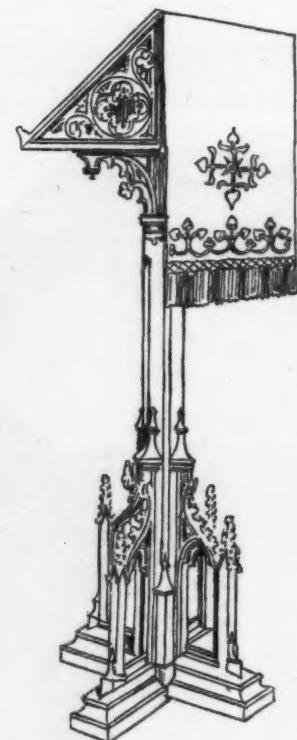
plus, ornamented with a Japanese drawing of sprays of pine, a design resembling an artistic wall-paper brought out last year. The straggling branches of pine are represented in couchings of gold thread used double. This—gold on yellow—is very striking.

A table-cover for a yacht, at the Decorative Art Society rooms, is of white bolton sheeting with a border about two inches wide, of light blue denim. On the white above the border are embroidered, five inches deep, fish among water lines. This is all in outline stitch, blue

persons, as is often the case for expedition, are sitting at a frame, there need be no occasion for their elbows being in each other's way, if they can work alike with both hands. And last, but far from the least of the advantages to be gained by the simultaneous movement of the hands, is the preservation of health, owing to the ability with which the worker can shift her position, and at intervals, so to say, balance her figure, instead of leaning continually to one side, and engendering discomfort, if not deformity and disease.



FOR ALTAR FRONTAL



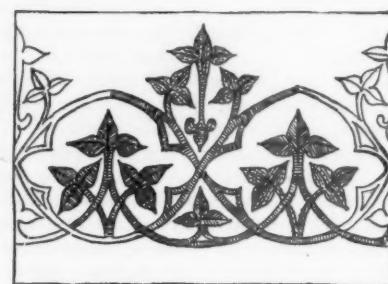
LECTERN HANGING



ALMS DISH MAT



BORDER FOR HANGING



BORDER FOR HANGING



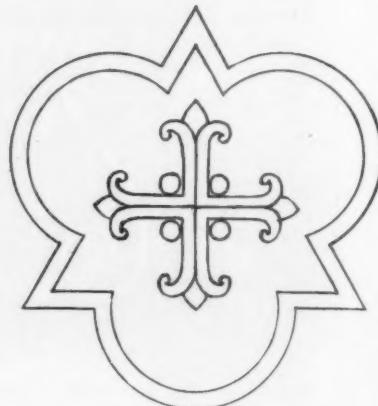
BORDER FOR HANGING



FOR ALTAR FRONTAL



MONOGRAM



FOR CENTRE OR PANEL

DESIGNS FOR ECCLESIASTICAL EMBROIDERY.

(SEE PAGE 44.)

Extra Supplement to The Art Amateur.

Vol. XIV. No. 2. January, 1886.



BRETON PEASANT. BY HENRY MOSLER.

FROM THE ORIGINAL OIL PAINTING.

UNIV.
OF.
MICH.

Extra Supplement to The Art Amateur. Vol. 14. No. 2. January, 1886.







DECORATIVE HEAD. BY ELLEN WELBY.

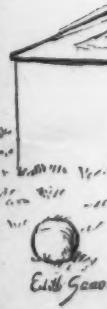
(For instructions for treatment see the end of the Magazine.)







L. Scudder



Edith Goo

Supplement to The Art Amateur.

Vol. 14. No. 2. January, 1886.



PLATE 494.—OUTLINE SKETCHES.
FIFTH PAGE OF THE SERIES. BY EDITH SCANNELL.



Supplement to The Art Amateur.

Vol. 14. No. 2. January, 1886.

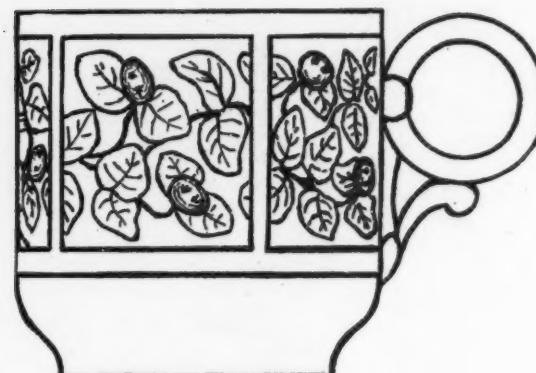


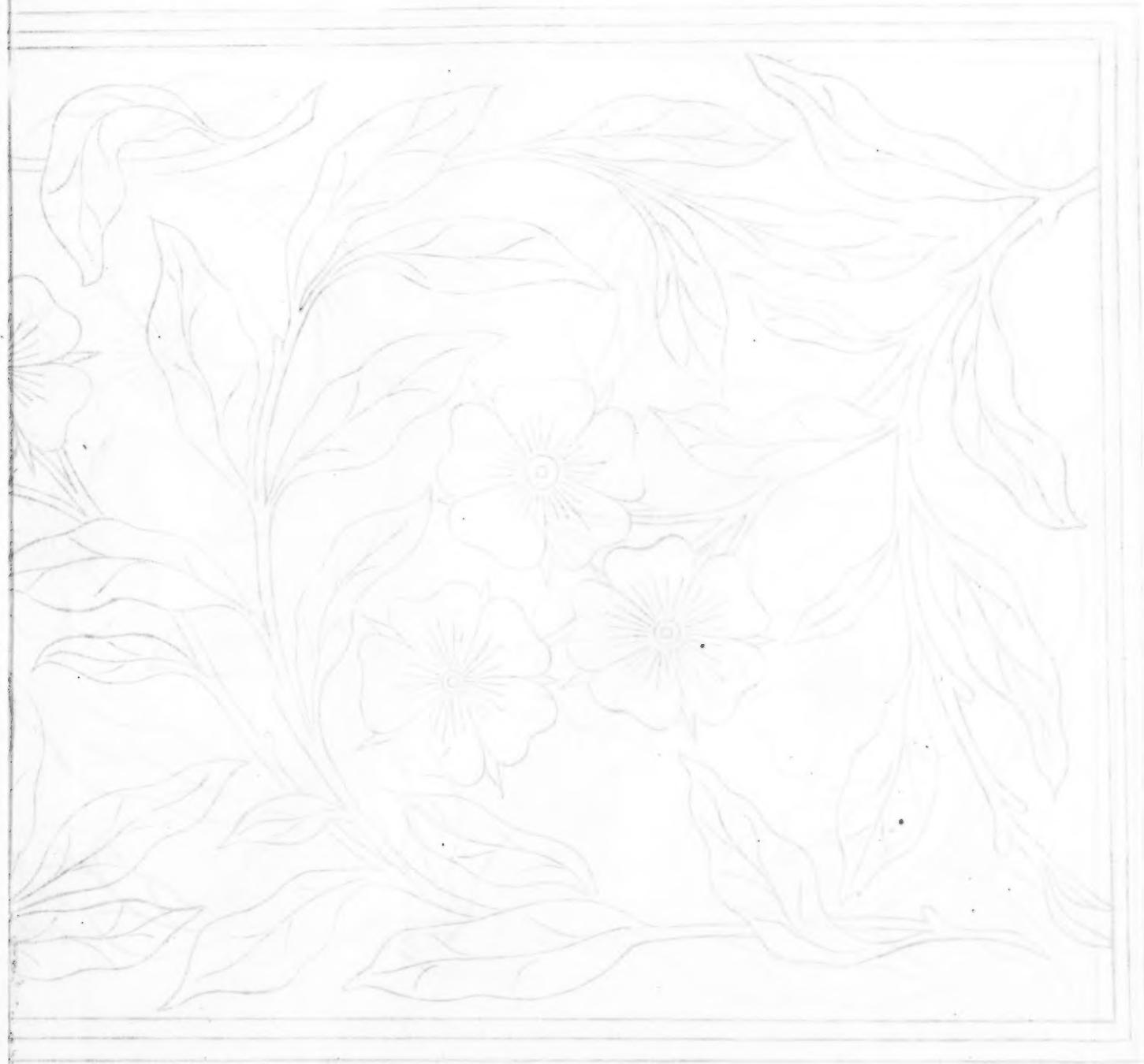
PLATE 496.—DESIGN FOR A CUP AND SAUCER. "Partridge Berry."

THE SECOND OF A SERIES OF SIX. By KAPPA.

(For directions for treatment, see page 52.)



of monogram



30/2000 MAM
from the collection of



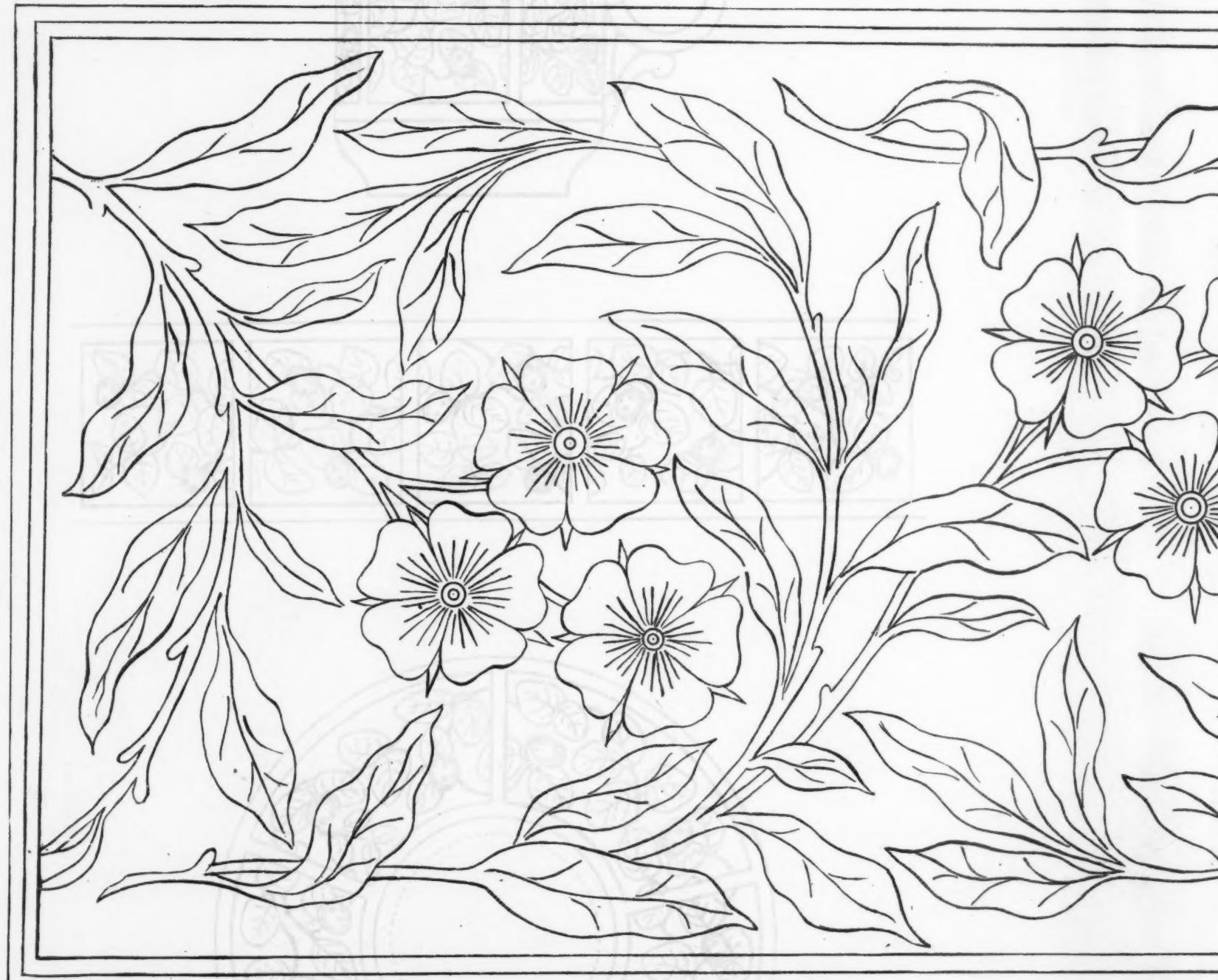


PLATE 495.—DESIGN FOR A CHAIR
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SO

PLATE 495.—DESIGN FOR A CUP AND SAUCER. "Portuguese Rose."
From Patterns in a Circular Box. By E. G. H. (See page 51.)



The Art Amateur.

No. 2. January, 1886.



FOR A CHAIR BACK.
EDLEWORK AT SOUTH KENSINGTON.



Supplement to The A

Vol. 14. No. 2. January,



Syringa



Laburnum



Honey suckle

The Art Amateur.

No. 2. January, 1886.



Guelder Rose



Apple blossom



Wild Rose



PRINTED
IN U.S.A.
BY
W.H. MORSE

Rosa glauca



Rosa rugosa



Rosa multiflora

PLATE NO. 10
PRINTED IN U.S.A.
BY W.H. MORSE

Supplement to The Art Amateur.

Vol. 14, No. 2, January, 1886.

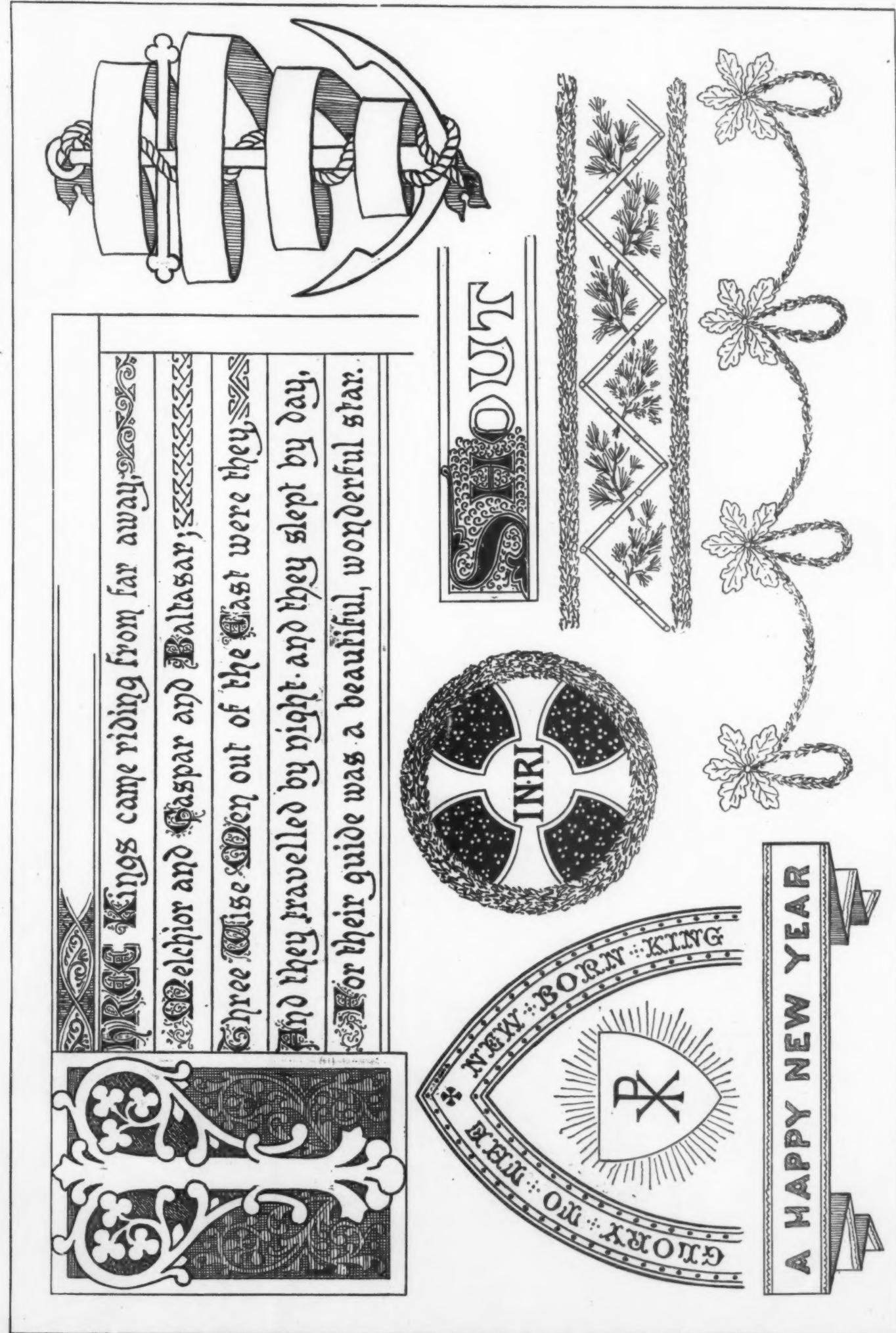


PLATE 497.—DESIGNS AND SUGGESTIONS FOR HOLIDAY DECORATION.



PRINTED
IN U.S.A.

Flowers



Globe Amaranth



Flowers

PLATE AND HARDBOUND
FOR THE LIBRARY OF CONGRESS

Supplement to The Art Amateur.

Vol. 14, No. 2. January, 1886.

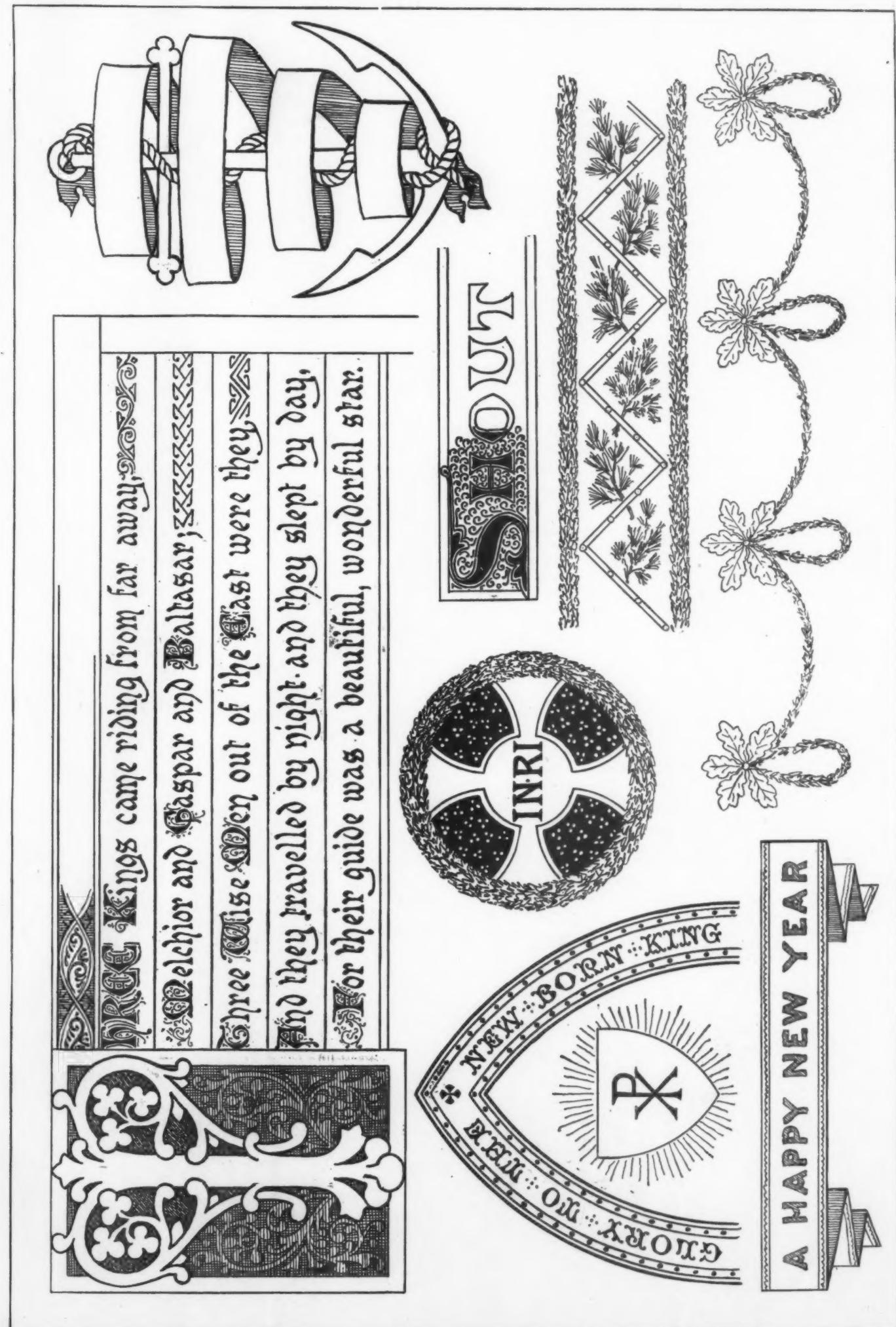


PLATE 497.—DESIGNS AND SUGGESTIONS FOR HOLIDAY DECORATION.

Supplement to The Art Amateur.

Vol. 14, No. 2. January, 1886.

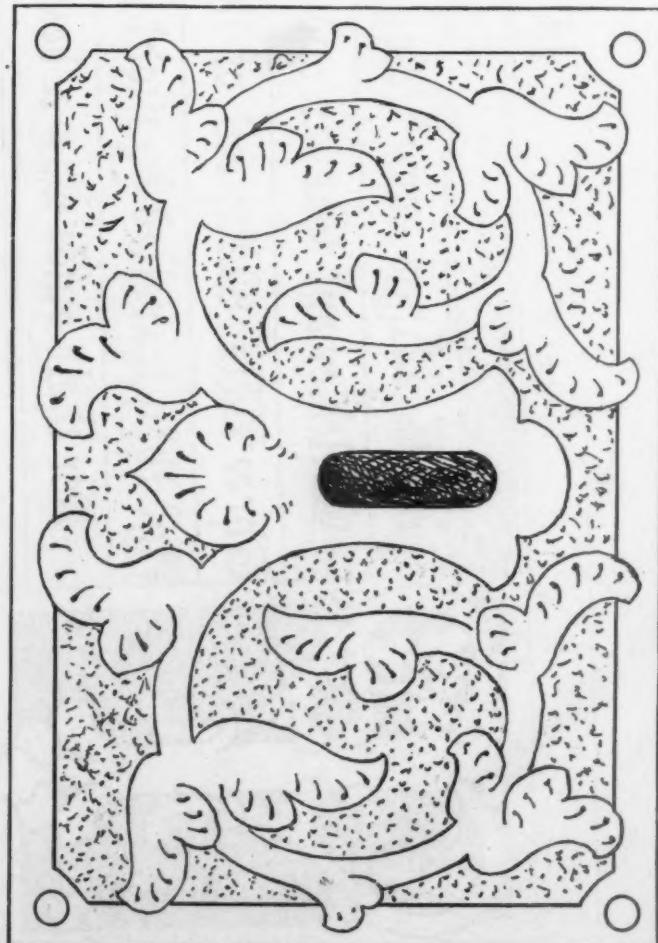
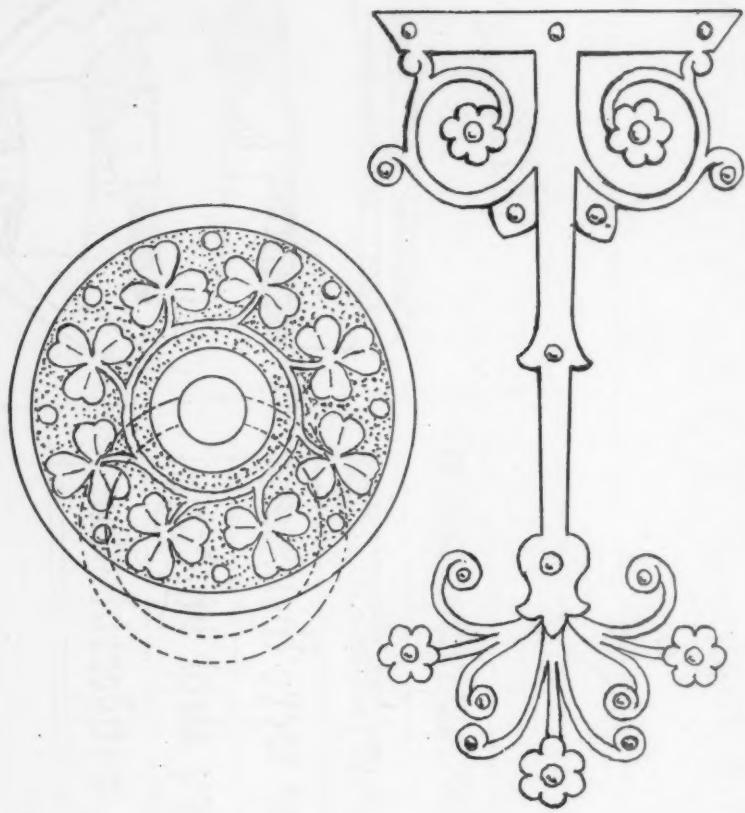
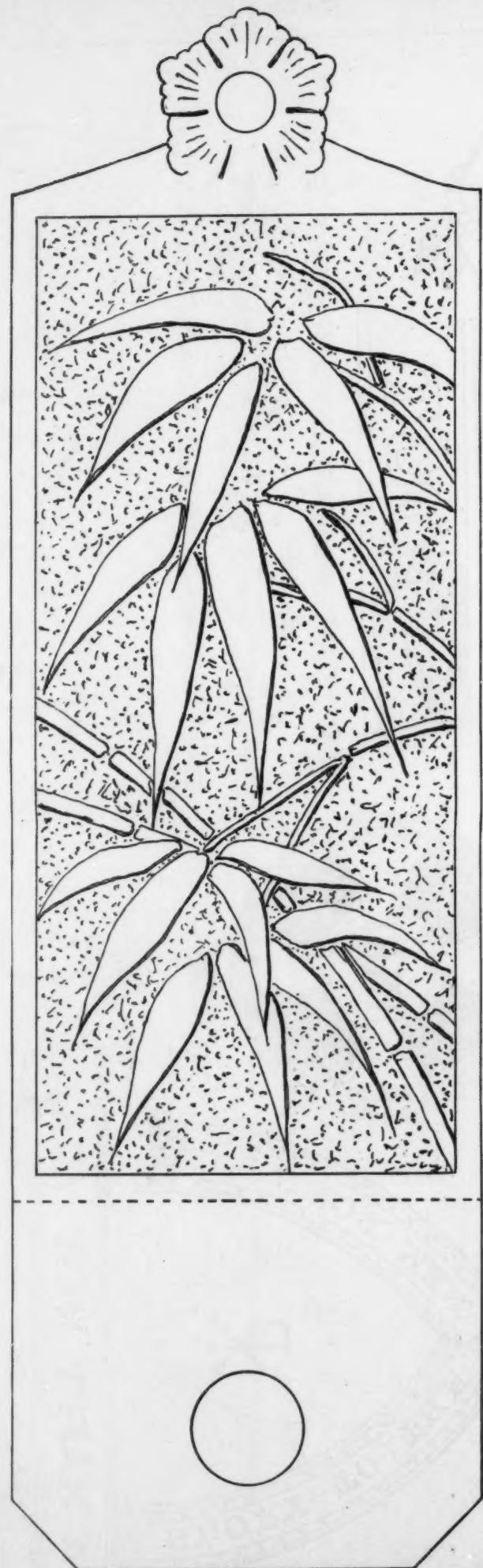
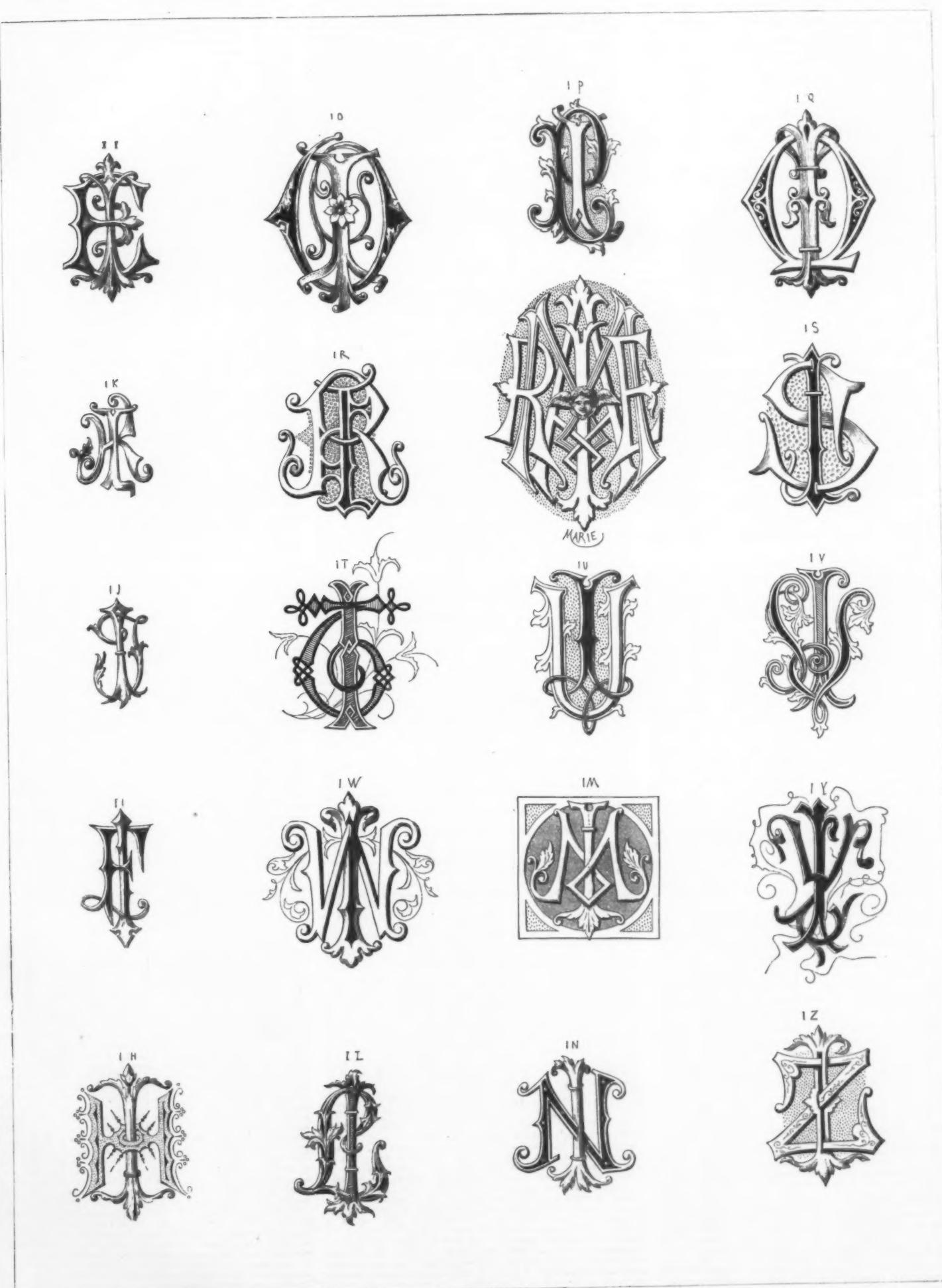


PLATE 400.—SIMPLE DESIGNS FOR REPOUSSÉ WORK.



MONOGRAMS. "I."

NINETEENTH PAGE OF THE SERIES.

THE ART AMATEUR.

New Publications.

A NEW ILLUSTRATED " TENNYSON."

A WELL-ILLUSTRATED edition of the works of the Poet Laureate of England has long been needed, and from the home of the most original, if not, indeed, the best wood-engravers in the world, one might reasonably hope for the appearance of such a volume. With a liberal firm of publishers like Thomas Y. Crowell & Co., names like Church, Dielman, Fredericks, Murphy, Fenn and Brennan among the illustrators, and George T. Andrew to supervise the engraving, one might well believe the conditions most favorable for the production of an edition of Tennyson that would do credit to all concerned in the making of it, and to American art in particular. Let us examine the volume before us and see whether it answers these expectations.

For a frontispiece there is an admirably engraved portrait of the poet, probably from the bust of Mr. Andrew himself. Mr. Sandham interprets agreeably the lines

"She said, 'I am awa'ry, awa'ry
I would that I were dead,'"

and further on, his drawing of "the lily white doe Lord Ronald had brought" is no less satisfactory, including, as it does, a charming landscape background. Mr. Fenn's "Deserted House" is flat and unimpressive. His "Old Yew" bears a fanciful resemblance—unintentional, of course—to an elephant foreshortened; but we prefer it to his commonplace "Enoch Arden." Mr. Brennan's "Lady of Shallot"—like "Katisha" in "The Mikado"—is a most unattractive old thing, with caricature of a face; but the composition is decidedly clever, and there is a delightful sense of swift movement conveyed in the treatment of the boat, whose prow is cut off by the left-hand margin of the picture in a way to suggest that it is really passing. The engraving of the block is admirable. Mr. Church has a single contribution. It is intended to illustrate the line

"In the hollow Lotos-land to live and lie reclined"

but utterly fails to do it; for the artist has thought fit, on his own responsibility, to represent a reclining, draped female figure, asleep and afloat in the folds of a colossal lotus-flower, with her feet dragging in the water. The text of the poem is perfectly clear, and warrants no such idealization. It insists, if on anything, certainly on a dry bed for the weary travellers, who have suffered discomfort enough on shipboard. As they say—

"We have had enough of action, and of motion we,
Roll'd to starboard, roll'd to larboard, when the surge was
seething free."

Mr. Dielman's illustration of Dora and "the child" is beautifully drawn, and engraved with much care, unusual regard—for a wood-cut—being shown for the values. The distance in the landscape is admirably managed. In contrast, by its total disregard for values, is the next plate in the book—Mr. Garrett's badly-drawn and badly-engraved rendering of the line—

"Baby fingers, waxen touches, press me from the mother's breast."
But even this is not so bad as Mr. Harper's trashy picture of "the Sleeping Beauty"—"lying on her couch alone." It is absolutely devoid of perspective, and, like most of this young artist's illustration work, is crowded with trivial details which take away whatever interest his subject might otherwise possess—note the portrait of "The Princess," flat and ineffective, without a single half inch of empty space where the eye may find rest. The same general criticism will apply to Mr. Harper's "Beggar Maid," excepting that there is here some little attempt at perspective, although King Cophetus is coming down such an interminable flight of steps

"To meet and greet her on her way"

that one cannot see the throne at all; and she, instead of standing humbly before the throne—in the words of the poem, "with her arms across her breast"—is seen around the corner coquettishly arranging her hair; that is, so far as she may be said to be doing anything. It is disheartening to look at such an abortive attempt and think what might have been done with the subject by taking a hint from Burne-Jones's famous picture of the same theme.

But this is not the end of such unintelligent readings. Turn to Mr. Schell's interpretation of the lines beginning

"Break, break, break
On thy cold gray stones, O sea,"

and you will find well-drawn surf beating against the rocks, also well drawn, and the whole well-engraved; but, let into the picture, on the left bottom corner, you will find another picture of "the stately ships" literally going to a "haven under the hill," and so that there shall be no misapprehension about it, there is a range of unmistakable hills where the poet, of course, imagined only the simple horizon. The worst of this blunder is, that it occurs in one of the best cut blocks in the volume.

The finest landscape, without doubt, is the exquisitely beautiful reproduction of J. F. Murphy's poetical illustration of "The Brook." Not much inferior to it is Garrett's night landscape, showing the "Silent lighted town" in "In Memoriam." These, with Dielman's "Dora," Mr. Frederick's "Guinevere" in "The Coming of Arthur," and F. T. Merrill's "Elizabeth, prisoner, in 'Queen Mary,'" are, both as to drawing and engraving, equal to anything produced in wood-cut illustration here or anywhere else. With such blocks as these for a standard of excellence, what a much better book Mr. Andrew might have given us. We can only hope that at some future time, not far distant, Messrs. Crowell & Co. may produce another edition, omitting the inferior plates, and substituting others of the same high order of merit as those we have named. The letterpress of the book is complete in all respects; but if the new edition we hint at should ever appear, we hope that the ornamental brown border will be omitted. A plain, broad white margin would look better.

"POETIC THOUGHTS WITH PICTURES."

A VERY handsome gift-book has been formed by some members of the Artists' Fund Society of Philadelphia, who have each furnished a painting, the subject of which recalls a short passage of some well-known poet. The pictures have been reproduced by the photogravure process, which gives a fac-simile of each so far as is possible in black and white. The lines which suggested each subject have been added, and pictures and poetry together make up the volume, which is published by the J. B. Lippincott Company of Philadelphia. It is, considering its contents and the style in which it has been gotten up, perhaps the cheapest holiday book of the year, costing only ten dollars; and is not the least advantage of the new sort of book illustrations, of which it offers twenty-seven charming examples, that it is very much cheaper than any kind of engraving which has before aimed at producing similar results; for it should be remembered that photogravure is really a form of mezzotint engraving, and is to a great extent hand work, requiring an artist's skill and thought to supplement the photographic process. It is greatly owing to the skilled workmanship employed that the average photogravure is so much superior to the old-time mezzotint, although, of course, the photographic ground work is of great importance in determining the character of the new art. Still, every allowance being made, it is as truly one of the graphic arts as any kind of engraving.

There are but two or three of the large number of engravings in the present volume which do not merit praise, and our space will not permit us to enumerate all of those which we consider to be more than merely acceptable. The following list will, however, give our readers some idea of the variety of the contents.

The first picture in the book is a copy of a crayon drawing by Stephen G. Ferris, illustrating some lines by Park Benjamin, and entitled "December and May." The old man's head and the girl's are equally pleasant and well drawn, and the reproduction gives one a fair sense of the delicacy of the original. Following is a landscape from a water color by Frederick B. Schell, with lines from Charles Cotton, angler and poet. Then we have a picture of roses by George C. Lambdin, with a stanza from Leigh Hunt; a little poem by Arthur Hugh Clough on "The Sea," with illustration from an oil painting by Wm. T. Richards; an "Evening Landscape," by I. L. Williams, with a quotation from Wordsworth, and a pleasant genre subject by George B. Wood, of a little girl with two pet puppies, again introducing a line or two of Wordsworth's. A few other pictures taken at random are: "The Edge of the Forest," by C. W. Knapp; "At the Church Gate," by Frederick James; "Eventide," by Thomas B. Craig; and "Sunshine," a young lady standing by a rose bush in a garden, by F. F. de Crano. These are accompanied by verses from Pope, Thackeray, Bryant and Longfellow. The quotations are in case so long as to be tiresome, and, generally, they may be read through almost at a glance. Paper, printing and outside appearance are of the best.

"AMERICAN ETCHINGS."

ESTES & LAURIAT, of Boston, publishers of the defunct American Art Review, have, under the above title, brought out in a sumptuous volume a number of the best etchings which appeared in that interesting periodical during its short but honorable career. They are here much more carefully printed, and have the further advantage of wide margins. They include Mrs. M. Nimmo Moran's "Solitude," her best work; "A Young Republican," a humorous and exceedingly clever etching by John James Mitchell, remarkable for a fine effect of light, obtained by very simple and straightforward means; a Titianesque "View Near Rome," by George Loring Brown; "Negro Huts near Wilmington, N. C.," by J. M. Falconer; and a sketch, by Otto H. Bacher, of the old bridge at the foot of the Walhalla, as unlikely an object as one can conceive in such a place, all ruts, mud, ill-conditioned trees and clumsy peasant figures. "The Sea Serpent," etched, from Elihu Vedder's painting, by S. A. Schoff, will please the admirers of the wildly fantastic. "The Devil's Way, Algiers," is a picturesque bit of Moorish city life, by Stephen J. Ferris, from a painting by Mouilleron. "Durham, England," is etched by Samuel Colman; "Coal Pockets at New Bedford," by R. Swain Gifford, and a portrait of Sir Gilbert Scott, by Anna Lea Merritt, from a painting by George Richmond. Very good work of a less finished sort is in Charles H. Miller's "Old Mill at Valley Stream" and "The Washerwoman," by Henry Farrer. Smillie's "Up the Hill," Garrett's "The Old Manse"—Hawthorne's old manse at Concord, Mass.—and Alfred Brennan's "Divination by Tea-leaves" should also be mentioned.

A feature of the volume is the addition of essays, descriptive, critical and practical, mostly by Mr. S. R. Koehler, to the pictorial contents. To the student who wishes to gain some knowledge from these etchings, the hints given by Mr. Koehler are invaluable; and to the ordinary purchaser of such works his remarks on the artistic qualities of the several etchings can hardly be less so, provided that it is desired to understand as well as admire them. With reference to Mr. Bacher's plate, for instance, the commentator calls attention to the fact that it is quite successful in tone, although some people will, probably, say that it has not anything of what they call "tone." This is but one example of the very common mistake made by half-cultured people in generalizing on insufficient grounds. They have seen dark and shadowy pictures praised for their "tone," so have come to consider that only such pictures can have tone. Mr. Koehler sets them right in a few very few words, pointing out that "tone" in etching is due to harmonious relations of values, be these few or many, very distinct or otherwise.

Only a limited number of copies have been printed, most of them on Holland paper, some few on parchment, satin and India and Japan papers. The owner of "American Etchings" in any one of these dresses may well congratulate himself on his good fortune.

"LALLA ROOKH," ILLUSTRATED.

WE have here, from the press of Estes & Lauriat, certainly the most ambitious attempt yet to give "en grand luxe" the wondrous romance of Thomas Moore. The illustrations are colored photo-etchings, mostly in vignette, after the style made popular here by the appearance of that dainty Parisian trifle, "L'Eventail," which, it will be remembered, was followed by "L'Ombrelle" and similar light subjects, lightly but always artistically treated. The superbly printed volume before us is encased in a light brown portfolio, secured by broad ribbons of a darker brown, the upper one bearing the title in bold and artistic lettering. It seems about four times the thickness of "L'Eventail," and has a proportionately large number of illustrations.

It would be pleasant if we could end our notice just here, with no harsher criticism than that Mr. J. H. Wheeler, under whose direction we note the book was printed, has at times let the press man "carry" rather more ink than could be desired, and that the color, as a rule, is too dark for the delicate effects to be looked for in this kind of illustration. But we must go further. We are really curious to know just what steps were taken by Mr. F. H. Allen, under whose "supervision," we read, the illustrations were "drawn and reproduced," to secure such a medley of good and bad, old and new, pictorial and decorative productions as he has brought together in this volume. It is unnecessary to ask on what principle the artists were selected, for evidently there was no principle. The good work of William H. Low and Kenyon Cox—some of the latter's work, by the way, is particularly bad (vide "Pro Patria," page 114, and the angel toppling over, page 118)—jostles such dreadful daubs as the "Zelica," which we are sorry to see credited to that excellent wood-engraver, W. B. Closson. "Ne sutor ultra crepidam," Mr. Closson! But where so much censure is to be distributed, we hesitate to particularize.

After all, the blame belongs chiefly to Mr. Allen, who, we take it, is an illustrating contractor, like Mr. Andrew. This newly-created personage in pictorial book-making appears to act as a sort of expert for publishers, and, like experts in other walks of life, he should be held to a strict accountability; for, it seems to us, he is as much more responsible than are the publishers for the artistic quality of an important work like this as the author himself would be for the literary quality of its contents. Mr. Andrew we know of as one of the best wood-engravers in the country, and, in his own department, it is easy to believe that his supervision of the work of others is most valuable. But something more than this is needed for the post of art editor—cultivated literary perceptions, for instance, and at least enough art knowledge to recognize glaring faults in contributions when submitted. Mr. Andrew, judging from some recent book-illustration for which he makes himself responsible, apparently possesses neither. If we are compelled to say this of one so well known and respected, what can we say of Mr. Allen, of whose qualifications we know nothing but what he tells us of himself in assuming the responsibility for such pictorial abominations as are to be found in

this volume! As there seems to have been no principle of selection in the choice of the illustrators, so there was none, apparently, in the choice of illustrations. The conclusion may be unjust, but if anything was rejected worse, let us say, than what appears on pages 30, 38, 39, 59, 67, 70, 74, 78, 79, 93, and 109—we forbear from making a catalogue—we should very much like to see it. The numbers quoted include drawings by Henry Sandham, whose work we have at times had occasion to commend. We are truly surprised to find with his signature such shocking drawings as his "Azim," on pages 67 and 70.

On turning the pages, a certain vague idea comes to one now and then of the possibility that a decorative treatment of the poem, with Oriental feeling, might some time have entered the mind of Mr. Allen when he arranged with the artists to illustrate the book. If it did, it did not stay there long. The curious Persian outline drawings—probably copied from some old native manuscript—running through the volume are charmingly naive, and quite in the spirit of Lalla Rookh; but they are jumbled in so unsympathetically among some of the worst of the modern drawings, that they appear quite out of keeping. Printing the English text over broad Persian characters is tried in another place, but the latter are printed so dark that the result is as grotesque as the faces seen in the Chinese lanterns on the page opposite. Effective treatment, although pictorial rather than decorative, is that of page 35, by W. L. Taylor, who appears again to advantage on page 71, with his Persian tile, vignette, half-hidden by a running vine. Elsewhere he has trophies of Persian arms and armor picturesquely arranged in the margins; and again bits of still life, always delicately drawn and gracefully disposed. All this is good in itself, and if maintained at the same standard of excellence throughout the book, might be regarded at least as artistic treatment. But it is soon abandoned for another kind. The pages seem to have been cut out and distributed among the artist contributors on the principle "first come, first served." Kenyon Cox illustrates "Paradise and the Peri," and, on the whole, does it well; but unfortunately there is no individuality of style in the work. We mean individuality of his own. We find that of Michael Angelo, with the demons sprawling in mid-air, and there is a wonderfully good decorative page (123) clearly reminiscent of Blake. It is only when we approach the end of the book that we come upon really original decorative work, such as Mr. Low's in "The Light of the Harem." Nearly all these drawings of his, involving the constant and difficult employment of the human figure, are admirably conceived and delightfully executed. A more beautiful and original decorative border than that one illustrating the line,

"Remember, Love, the Feast of Roses,"

it would be difficult to find anywhere. Work like this of Mr. Low and that of Mr. Taylor indicate what this volume might have been if the pictorial part of it had been entrusted entirely to two such artists, instead of being distributed without discrimination among a score or more of draughtsmen, most of whom are without the feeling or the experience to fit them for the task.

"THE HERMIT," ILLUSTRATED.

WE have here, from the press of the J. B. Lippincott Co. an interesting example of American book illustration pure and simple, the drawings being by Walter Shirlaw, and the engravings by Frederick Juengling. It would be hard to name two artists who, generally speaking, in their respective callings reflect more credit on the country which employs their talents. In the artistic world this joint effort of theirs will be sure to meet with approbation; that it will fare so well in the popular estimation we are not so certain. Mr. Shirlaw's studio-friends will see in his designs all his most pronounced characteristics—those which they are bound to admire, and those which—in talking among themselves—perhaps they may deplore. Some of the decorative motives are very well conceived, especially the title-page and the "Finis." The rose, too, on page 37, with the wash-like background, admirably grasped in the engraving, is charmingly free and artistic. All this, and more besides, the studio critic will note with enthusiasm to Mr. Shirlaw's credit; but the everyday, unsympathetic book-buyer may be more exacting. He may ask some disagreeable questions: how, for instance, Angelina could possibly have deceived her Edwin, for a moment, by such a thin disguise as that in which she first approaches him—or, as we should more truly say, without any disguise at all; for not even her sex is concealed; whether such queer drawing as one seen in the Hermit's arms and legs, in his descent on page 69, or in mounting the crags on page 34, which are so different from anything in nature, can really be artistic; why the Hermit "skilled in legendary lore" should not be more hospitable to his guest than to ignore her and sink alone over his book; and he might ask, too, why, if love had caused Edwin to grow so very ugly in the course of a few years, Mr. Shirlaw should have made these pictures at all, for the discouragement of other lovers hitherto in blissful ignorance of what comes from unrequited affection.

ARCHAEOLOGICAL ART.

THE increase of interest in classical archaeological studies of late years, in this country, especially marked, is matter of congratulation for all true lovers of art. Whatever may enable us to comprehend a form of public life to which art was essential, a mode of individual life from which it was never excluded, must tend to elevate our conceptions of the art, which is still possible for us. One indication of the growth of general interest in studies which have for their aim to add to our knowledge of the art of the past, is the generous support which has been given to the American school of classical studies at Athens, which will soon, no doubt, be provided with permanent quarters in the Greek capital, and which has already been enabled to perform much useful work in Asia Minor. Another, and more convincing proof is offered by the publication of several important books on subjects connected with Greek literature and art by American authors. Such works would hardly be written, and would certainly not have been published in popular form, if our people were ignorant of and indifferent to the higher arts, and entirely removed from their influences. Their appearance offers, therefore, not only hope for the future of the science with which they deal—archaeology—but also for that of art itself. With the study of an art intimately related with every phase of real life, must come the desire to raise our own art to something like the same position; and though complete success need not be anticipated, nothing but good can come of any reasonable effort in this direction.

It is especially encouraging to remark among the publications referred to, A HANDBOOK OF GREEK SCULPTURE (The Century Company) conceded to be the best work on this subject, and also a book of Essays based on new and most interesting discoveries relative to the finest period of Greek art. The former is the work of Mrs. Lucy M. Mitchell; the latter, the ESSAYS ON THE ART OF PHEIDIAS, of Mr. Charles Waldstein (The Century Company). The first provides the student with a general view of the subject; the second brings him abreast of the latest discoveries and hypotheses respecting the most interesting portion of it.

Still, Mrs. Mitchell's book, while covering a larger field than Professor Waldstein's, does not give a satisfactory exposition of the relations of Greek art to the art of older nations, Egypt, Assyria, and Phoenicia. Such a view is as necessary to the professed archaeologist as it is to him who cannot do more than give a spare hour now and then to the study of antique art. The recent work of excavators and travellers have made it easy to present it, cleared

of many doubts and blunders. The republication, here, of the best English book of the kind, is, consequently, almost as much to be welcomed as the issue of an American edition of Mr. Waldstein's Essays, or as the appearance last year, of Mrs. Mitchell's volume.

INTRODUCTORY STUDIES IN GREEK ART, by Jane E. Harrison, published in this country by Scribner & Welford, presents in a sufficiently clear and readable style, a complete résumé of all that the labors of Schliemann, Mariette, and other investigators have made known to us of the origin of Greek art. Beginning with Egyptian art, which she follows from its earliest realistic efforts in the Delta, to the excessively conventionalized wall paintings of the Thebaid, she passes next to the description of the more purely decorative art of Assyria and Chaldea; then to the eclectic art of the Phoenicians, who used Egyptian and Assyrian types indiscriminately, without ever, as it appears, inventing anything of their own; and, lastly, to the Greeks, whom she shows learning from the Phoenician traders almost all the arts of civilized life, in which they were ultimately to leave their teachers so far behind. The multitude of facts drawn from all sources, old and new, needed to compose a lively and correct picture of the time when Greek art was struggling toward perfection, are very cleverly arranged, and are presented in an agreeable and entertaining manner. A few illogical arguments, and the occasional proffering of a disputed fact, as if it were as universally admitted, do not materially lessen the value of the book as a text-book; while the special aim of the author to explain the ideality of Greek art, by which quality it is distinguished from all others, ancient art, considering the difficulty of the theme, is handsomely accomplished. All that is most remarkable in Greek art is shown to be indigenous, and the result of Greek ideas and Greek perceptions, stimulated, but not much modified, by the accomplishments of neighboring peoples. The book is provided with a map, not overburdened with names, and with sufficient illustrations.

The general purpose of Mr. Waldstein's book is clearly related to that of the work just described. The "Introductory Studies" are intended to prove that the ideality is the distinguishing mark of Greek art; Mr. Waldstein's main object is to show that it more especially belongs to Greek art of the best period, and that the sculptor's general intention, as expressed in his style, should be admitted as good archaeological evidence, whenever there is a question as to whom or to what school a particular work is to be ascribed. This thesis is expounded in two preliminary essays on the aim and methods of classical archaeology, and the spirit of the art of Pheidias. The remaining seven essays give an account of various discoveries resulting from the author's study of the styles of the different Greek schools. These last form by far the more interesting, as well as the larger portion of the book. The author's philosophizing is clumsy, and sometimes obscure; but he displays a wonderfully acute perception of what constitutes style, individual or national, in a work of art, and considerable ability in supporting his guesses, based on intangible qualities of the object under consideration, by industrious investigation and careful argument. Thus, his account of the pediments of the Parthenon is based mainly on his appreciation of the style of Pheidias as evinced in the fragments remaining, but is supported by reasoning which will seem to many readers more convincing; yet the intuitive feeling that the case was so, was needed to start the investigation which proves it so. No unprejudiced person can read the two essays on the eastern and western pediments of the Parthenon without being convinced that the author's idea as to the meaning of the remaining figures, and as to the scheme of the entire composition in each case, is substantially correct. A more striking instance is his discovery in the Louvre of the marble head which belongs to the figure of the Lapith in one of the metopes in the British Museum. In this case, all that was necessary to prove his guess correct was to place a cast of the head upon the shoulders of the figure, which was done. His account of another similar discovery is principally interesting as an example of caution unusual in an archaeologist. The story is as good, in its way, as one of Poe's best efforts. A fragment of a terra-cotta plaque in the Louvre struck him as being in the Pheidian style, and on comparing a sketch of it with the Athene from the frieze of the Parthenon in the British Museum, he perceived that it was the same figure. For many reasons, fully given, he concluded that the terra-cotta was of equal antiquity with the marble. Other archaeologists agreed with him. It seemed very likely, then, that as the terra-cotta was much the smaller, it was part of a model or plastic sketch of the frieze, made, of course, by Pheidias himself. Here was a find! But, if he was right in this assumption, there must, in all probability, be other fragments of the terra-cotta frieze in existence. He began a search for them, and not without success. A terra-cotta fragment was found in the Royal Museum at Copenhagen which corresponded with part of the central slab in the British Museum. Again, in the Museo Kercheriano, at Rome, was discovered the missing portion of the first terra-cotta slab which had been found in the Louvre. An attempt to find out how it had got into the Kercherian collection led, in a roundabout way, to the discovery in the possession of an American sculptor, Mr. Franklin Simmons, of Rome, of a plaster cast with the same figures, and of about the same size. There was no mistaking the treatment, which was wholly unlike that of modern reproductions of ancient Greek work. Still, the plaster, of course, could not be antique. This threw doubt upon the antiquity of the terra-cotta. There followed an effort to find out if it could have been forged by a Roman trumper. An eminent rascal of this sort was surprised on the roof of his house cooking bronzes to give them the antique patina and appearance of corrosion. He was led into conversation and induced to make from the cast a modern antique terra-cotta. But, although the shrinkage was the same, the surface appearance was quite different, and the lines varied more from those of the marble. This was somewhat reassuring. But when it was remembered that casts were made from the marbles, before they were removed by Lord Elgin, and that some, at least, of those casts were reduced by a mechanical process, also that the Roman forgers employed by Mr. Waldstein used Roman clay, while, of course, Greek clay was obtainable, it seems most likely that the terra-cottas were made from small casts, reduced mechanically from plaster casts of the originals, taken when these were in a much better condition than they are in now. The author, however, is not quite satisfied that this is the true explanation of the difficulty; but for his conclusions we must refer the reader to the book itself, which is gotten up, let us add, very handsomely, with wide margins, good illustrations and a neat, gray cloth cover.

RECENT FRENCH BOOKS.

THE question of the USE OF DRAPERY IN ANTIQUITY leads M. Louis de Rouchaud into a disquisition on the peplos of the Goddess Athene, and the interior decoration of the Parthenon (Paris: Librairie de L'Art). The great manufactory and marts of tapestries and embroideries in Asia Minor, Babylonia and Egypt, are described, and the temple hangings, carpets and rich garments which they produced and distributed. The Egyptian stuffs, ornamented partly in the loom, partly by printing or painting, or with the needle are illustrated by means of several photographic engravings. The implements of the different trades concerned are also figured and described. It is shown how important a part draperies played in the decorations for special occasions of public and private buildings, and this is illustrated by drawings after bas-reliefs in the Louvre.

THE PRECURSORS OF THE RENAISSANCE, is by M. Eugene Muntz (Paris: Librairie de L'Art). Although the ground gone

over has been pretty well trodden, he has brought out some new facts and has put in a fuller light those which show the persistence of classic influences in Italy throughout the Middle Ages. An excellent account is given of the triumphs and the rivalries of the great collectors like Lorenzo de Medici, who helped so much toward bringing about the Renaissance. There are many passable engravings printed in the text and some excellent plates printed separately.

Other new publications of the Librairie de L'Art which will be likely to interest American readers of French art works are, the "MUSÉE DE COLOGNE," by Emile Michel; "J. F. MILLET," by Charles Yriarte; and "HANS HOLBEIN" and "PIERRE CORNEILLE, SES DERNIERS ANNÉES," etc., by Jean Rousseau Arthur Heulhard. Engravings and text in all of these books may be commended.

HUMOR IN ANIMALS.

"HUMOR in the Brute Creation" would have been a more correct title. This entertaining and beautifully printed volume, from the press of Putnam & Sons, is by William H. Beard, who also supplies the illustrations, and certainly a more sympathetic champion of the claims of bird and beast to the kindly consideration of Man it would be hard to find. The inferior animals, he points out, are constantly the victims of our ignorance; for "their manner of expression is so obscure and so entirely different from that of man [Mr. Beard does not paint it so—ED.], that we can only know their real feelings by the closet study." This our author has evidently given to them. "All animals," he says, "are now held by science to be more or less similar in kind; and it is therefore not impossible that every living creature has, dormant or active, the quality of humor." He tells of a waggish owl of his acquaintance; and the donkey he shows to be one of the most humorous of beasts; and as for the fun in dogs, monkeys and elephants there is no end to it.

The two illustrations which, by courtesy of the Messrs. Putnam, we are allowed to give in advance of publication, show the general style of the pictures in the book. The expressions of the camels seem overdrawn, but probably no traveller who has watched the "dance of the cranes," performed by hundreds of them at a time, on the Western prairies, will admit that Mr. Beard, in "The Poetry of Motion," has exaggerated their extravagance of action or humorous expression of keen enjoyment.

FROM SHAKESPEARE TO POPE.

THAT unblushing poetaster, but most agreeable essayist, Mr. Edmund Gosse, has never probably written worse poetry than his dedication to Mr. W. D. Howells, of his last book, FROM SHAKESPEARE TO POPE, nor much better prose than is to be found between its covers. In his epistle dedicatory he makes a humming-bird sit from June till the end of September, on Mr. Howells's clothes-line, and then sends him off, "on the southward air," with the loss of but a single feather. In the essays which follow, he advances no such startling improbability. Although his subject is a new one, and he is first in the field, we can credit all that he puts down as fact. In the poem, he tries to ride two similes at once, so to speak; for, having compared himself to the bird which had so long enjoyed the hospitalities of Mr. Howells's clothes-line, and his volume to the dropped feather, he next picks up conch-shell, and forthwith he is the conch, and his book is "the murmur which lingers at its core." He falls into the most delightful state of confusion over these two conceits, and, finally, discards them both to identify himself with his book, and request of his host that he may

"Turn sometimes to his lamp-lit shelves, where I
Shall lie."

The body of the book, on the other hand, contains much acute and discriminating criticism, and many passages of literary history that are both novel and interesting. The style, too, is clear and flowing. Whatever Mr. Howells may do, most readers will forgive the author his bad poetry, in view of the pleasure and profit which they will derive from his prose. The headings of the chapters are: Poetry at the Death of Shakespeare; Waller and Sacharissa; The Exiles; Denham, Fanshawe, etc.; Davenant and Cowley, The Reaction, and The Restoration. Published by arrangement with the author, by Dodd, Mead & Company.

LITERARY NOTES.

MR. S. P. SCOTT, when he passed THROUGH SPAIN (J. B. Lippincott Co.), kept his eyes and ears open, and had the luck to witness the annual commemoration of the taking of Granada, to see Frasculo kill a bull, to talk to the Gypsy king, and follow the late King Alfonso to church. Besides this, he did not go to Spain an ignoramus ready to decry what he could not understand. He found many things with which he could sympathize, but much more which he is able to explain and make interesting. His chapters about the Moors and their dominion are especially good. The book is abundantly illustrated with very good wood-cuts, is handsomely gotten up in other respects, and, in short, belongs to a superior sort of holiday books.

THERE can hardly be said to be a loud call for books about India at the present moment. Still, there is so much in that vast peninsula that is interesting to the lover of art that we turned to THE QUEEN'S EMPIRE, by Joseph Moore (Philadelphia: J. B. Lippincott Company), more especially as the book is illustrated with phototypes, with anticipations of pleasure. But, alas, Mr. Moore's experiences have been commonplace, and his reflections are those of a person whose native stupidity has been made only more exasperating by the sharpening process which every American has to experience. In other words, Mr. Moore is a representative Philistine. The phototypes are, however, acceptable; and, for a person who wishes to know a little about India, and has no other work at hand, this may do, provided he does not attempt to read it.

UNLUCKILY for Mr. Tuthill, the Queen Anne style of cottage is passing out of vogue. In his little book on THE SUBURBAN COTTAGE, he has taken that peculiar and unsatisfactory sort of edifice as a type of the modern cottage, and has given elaborate and careful instructions how to build it. The plan of his work is, however, good, and many of his pages of details will apply to any cottage. The book should be recast without reference to any passing fashion. (New York: Wm. T. Comstock, Astor Place).

OBERON AND PUCK, is a very well printed little book of poems, with rough edges, gilt design on cover, and all the modern requirements, except illustrations. Author, Helen Gray Cone; publishers, Cassell & Company. The poems are witty or fanciful.

BRYANT AND HIS FRIENDS, by James Grant Wilson (New York: Fords, Howard & Hulbert, 1896), is a book which appears neither too early nor too late. There are those who consider Bryant our best poet, and likely to remain so for some time. They will find nothing in this volume to change their opinion, although Poe, Drake, Willis and Taylor have much attention paid them. The literature of the old Knickerbocker

magazine is also treated of. We wish the publishers of our contemporary magazines had any idea how good it was. They might, perhaps, try to make some approach to the tables of contents that, with but hundreds of readers to their thousands, the editors of the last generation used to present to their readers.

SCULPTURE FOR BEGINNERS AND STUDENTS (White, Stokes & Allen) is laid out on an encyclopedic plan, though but an ordinary sized volume. It contains chapters on Ancient Egyptian, Assyrian, Greek and Roman Sculpture; on Early Italian Sculpture; Mediaeval, Romanesque, Renaissance and Modern Sculpture; a full index, and a plenty of good wood-cut illustrations. It is a handy book of reference.

MR. GILDER'S poems (LYRICS AND OTHER POEMS. New York, Charles Scribner's Sons), are too well known to call for comment. Such verses as the following may well be allowed to speak for themselves. They have the familiar sound of that which is good. We quote from the beginning of the ode on p. 126:

I am the spirit of the morning sea,
I am the awakening and the glad surprise;
I fill the skies
With laughter and with light.
Not tears, but jollity
At birth of day bring the strong man-child's eyes.
Behold the white
Wide threefold beams that from the hidden sun
Rise swift and far,
One where Orion keeps
His armed watch, and one
That to the midmost starry heaven upreaps;
The third blots out the steadfast northern star."

Where, in recent poetry will one find a better picture of the dawn? Something, too, should be said of the extremely pretty head and tail pieces which are scattered through the volume. Often having no connection, except by a similarity of sentiment, with the poems which they accompany, they yet, in the best way, illustrate their text, for they put one in the humor to read it, and they remind one of it when once read. The engraving is of almost equal merit with the drawing in these designs.

BOOK-CHAT is the name of a monthly paper to be published by Brentano Brothers, beginning with the New Year. It is to be devoted to the "chatty review of current books, informal talks on and about authors, their writings, peculiarities, habits, etc., in a social as well as a literary light." Book-Chat will be edited by Mr. W. G. Jordan.

ARCHITECTURAL STUDIES, Part I., published by William T. Comstock, New York, gives twelve designs for low-cost houses, with full details, together with specifications, bills of materials and estimates of cost.

"LOUIS AGASSIZ, His Life and Correspondence," by his wife, has been published in England, by Macmillan & Co., of London.

"ANY ONE who remembers the volume of brilliant and extraordinary sketches called 'A Little Girl among the Old Masters'" says The London Daily News, "will be interested to know that St. Nicholas will contain early next year a story called 'Christmas Every Day,' by Mr. Howells, illustrated by the same 'little girl,' his daughter of twelve years."

"A GOOD many of the scenes of Mr. Brander Matthews's novel, 'The Last Meeting,'" says The London Daily News, "will be recognized by those who are familiar with the literary and artistic side of New York life. The original of Mr. Laurence Laughton, one of the most conspicuous of the characters, has been spending the summer in London; the library in New York with the row of death masks round the walls is a very well-known one; and the opening scene is taken from life in the shape of a well-known Sunday Evening at Home in the same city. Even the plan of the house from which the mysterious disappearance takes place could be found not far from No. 121 East Eighteenth Street. These, of course, are but the details and background before which the action of the story passes, but for those who recognize them they will form an interesting example of realism in modern fiction."

L. PRANG & CO. offer prizes to the value of \$500 for essays on Christmas Cards, ladies only to compete. The avowed object is to ascertain the judgment of American ladies on what are the requirements of a design for a Christmas Card, and how far Prang & Co. have succeeded in this regard in their publications.

BOOKS RECEIVED.

THE INCA PRINCESS. Illustrated. Phil.: J. B. Lippincott Co.

AFTER-DINNER STORIES, BY BALZAC. Geo. J. Coombes.

THE VANITY AND INSANITY OF GENIUS. KATE SANBORN. Geo. J. Coombes.

WONDERS OF ART AND ARCHAEOLOGY—GLASS-MAKING. A. SAUZAY. Chas. Scribner's Sons.

CHILDREN'S STORIES OF AM. HISTORY. H. C. WRIGHT. Chas. Scribner's Sons.

HISTORIC BOYS. E. S. BROOKS. G. P. Putnam's Sons.

YOUNG FOLKS' QUERIES. "UNCLE LAURENCE." Phil.: J. B. Lippincott Co.

TOPSY TURVY. E. & J. B. Young & Co.

THE WHITE SWANS, AND OTHER TALES. ANDREW. Illustrated. E. P. Dutton & Co.

THE NEW KING ARTHUR. Author of "The Bunting Ball." Funk & Wagnalls.

AN ACTOR'S TOUR. BANDMANN. Boston: Cupples, Upham & Co.

MARVELS OF ANIMAL LIFE. C. F. HOLDER. Chas. Scribner's Sons.

MANUALS OF TECHNOLOGY—DYEING OF TEXTILE FABRICS. J. J. HUMMEL. Cassell & Co.

ROUMANIAN FAIRY TALES. J. M. PERCIVAL. Henry Holt & Co.

ALONG ALASKA'S GREAT RIVER. SCHWATKA. Cassell & Co.

MRS. HERNDON'S INCOME. HELEN CAMPBELL. Boston: Roberts Bros.

THE STORY OF THE NATIONS—ROME. GILMAN, G. P. Putnam's Sons.

RUDDER GRANGE. FRANK STOCKTON. Chas. Scribner's Sons.

IN A GOOD CAUSE. E. & J. B. Young & Co.

THE ART AMATEUR.

Correspondence.

PAINTING ON LOOKING-GLASS.

P., Troy.—There is no objection to this form of decoration—suspension, of course, that it is good of its kind—if kept within reasonable limits and not made to cover so much of the surface of the mirror as to defeat the purpose for which that useful accessory to the drawing-room or the bed-chamber was primarily devised. When it is intended that the effect of water shall be produced decoration of this kind seems particularly appropriate, and white water-lilies seem the most suitable of all flowers for representation. In a recent number of *The Artist* (London), Mrs. H. M. E. Sharp Ayres gives the following directions for the treatment of the white lily in mirror-painting: "When the tracing is finished mix gray with a little ivory black, flake white, and a touch of pale chrome, with a large quantity of medium. The colors are ordinary oil-colors. Only a selected number is necessary. Now, having the gray mixed for the shadows, take the finest brush, a 'liner' having longer hairs than the other brushes. Fill it with the gray, and draw the outline in carefully. When it is finished take a large brush (supposing you are painting the lily life-size), make the gray thin with medium, and take but little in the brush. Go over the whole of the petals, commencing with the back ones first, at the top of the petals drawing the brush toward the centre, and curving it into the shape the petals take, putting each petal in with two strokes of the brush, always vanishing them in the centre, and going over where the orange stems will be put on after, with the gray. If this is not done, little spaces of glass will be left, and look anything but well painted. Unite the petals all around the centre. This gray forms the shadow of the flower. For the lights take some pure flake white in a clean large brush, and put this on where the lights fall with one stroke of the brush, commencing with the highest petals at the back, not taking any fresh color in the brush until five or six petals at the back are done; and if this is judiciously effected the light becomes less distinct toward the shadow side. Wipe the brush and fill it, very full with the pure white, and begin to paint in the lightest front petals. The tips of the petals are always the lightest when the lights are put on. Take a touch of pale chrome, mix it with a little white, and the slightest touch of emerald green, making the palest yellow-green, and put this on the four or five petals next to the calyx, a very little being drawn down the centre. This green cannot be seen on the back petals. Then take a large clean-off brush, and go over each petal as lightly as possible, scarcely touching the paint, and this will soften and blend the lights and shadows together."

"For the calyx mix a little vermillion with the gray already used, and go over the portion of the inside of them which can be seen. Take the brush that was used for the pale green petals, and put this color on where the lights are seen. The outside of the calyx is a dark green, ending toward the stem with a light yellow green, and around the edge is a very pale green. The darkest green is a mixture of Antwerp blue and burnt Sienna, and a little deep chrome put on first; then mix some pale chrome and Antwerp blue (a greater quantity of pale chrome than blue to make a yellow green); put the edges in with the first-mentioned pale green, and after this is finished use the softener to blend these three colors, but not to drag one into the other. Only lightness of touch will attain this, and practice will alone get lightness of hand in painting. Put in the centre with deep chrome and burnt Sienna, and this, first making it look like a cup or little hollow, will make the shadow side the darkest. For the light stamens take some pale chrome in a fine brush, put two rows of stamens, one row turned toward the petals and the other toward the centre. Make it appear like a light fringe to the cup."

"To paint the reflections of the lily—the reflection is the flower seen reversed in very calm water—take the brush with the gray used for the shadows of the petals, drag the brush across (not down) the reflections of the petals, and make it look streaky. Toward the shadow side mix a little more ivy black with the gray, as the reflections are lower in tone than the object itself; then take a little flake white in the same brush, and put on the reflections of the light side, dragging them across in the same manner as the shadows were put in; only draw the lights half way, vanishing them in the centre of each reflection of the petals. The gray will work up and will make the reflections of the light side darker than the object. Then take the dark green brush and put the reflection of the calyx in, and then a few streaks of the light green opposite in the water to where they are in the object. When all the reflections are painted, take a liner and mix a very dark gray, and where the petals touch the water draw a fine line horizontally with it under each one it touches. After this, take a large clean brush and drag it lightly across the reflections horizontally, to blend them and make them look indistinct. Lastly, take a liner and fill it with pure flake white, and put in some fine lines just under the dark gray lines, and parallel to it."

"Next, paint the water-lily leaves. Having the leaves drawn, mix a green with emerald green, pale chrome, and Antwerp blue for the tone of the leaf; Antwerp blue and burnt Sienna for the shadows. Take a large brush, fill it (the medium being mixed with every color) with the shadow color. Put the leaf in, moving the brush in a circular manner, as these leaves are round, but seen in perspective they are oval in appearance. Then fill another large brush with the tint of the first mixture mentioned, and put this wherever it is seen. For the high lights mix a little permanent blue, and a touch of vermillion with a large quantity of flake white, the two former colors to give the white a gray tinge. This must be put on very lightly indeed, or the under color will work up instead of the high lights being put on. A very pretty effect is obtained by curling the edge of the leaf over, as the under part is a very pretty color, made with a mixture of brown madder, deep chrome, and burnt Sienna. The brown madder with burnt Sienna should be put on all over it, first for the shadows, then deep chrome with brown madder for the tone; put this on in the middle of the portion curled over, leaving the shadow about one-third of the width where it touches the water; the shadow comes, and a half shadow where it is curled over at the top. Take a softener and blend the tone with the shadows. Then for the high lights mix a touch of brown madder with flake white, and put this on in the centre of the tone. For the reflection take the shadow brush and drag it on under the leaf, making it darker than the leaf itself, since the tone of the water always makes the reflections darker or lower in tone than the object. Drag also a little of the tone into the reflection, and use the softener as before described for the lily reflection. Put a dark line where it touches the water, and then some pure flake white lines. The lilies and their leaves are worked out distinctly in the foreground, gradually lessening the brightness of the green to a lighter gray tone for the distance, for which mix emerald green, permanent blue, Naples yellow, with a touch of light red, to make the gray tone in it. The greater the distance that is required, the grayer and bluer it is made."

PAINTING FLOWERS ON SILK OR VELVET.

F. S., Toronto.—(1) If you have had no experience in oil-painting, certainly you should not begin by working on silk or satin. Success in such work depends largely on the dash and certainty with which the colors are applied. A beginner, ignorant of the right colors and shades to use for the intended results, will certainly produce a thick and muddy effect in place of the clear and graceful one which should characterize a painting on such delicate material as silk or satin. (2) Ordinary tube colors are used. Squeeze out the color on to a piece of blotting-paper, so as to get rid of the superfluous oil, and use a little turpentine with the colors when they need thinning, but be careful not to use enough to make them run. (3) The material should be stretched tightly before you begin to paint on it; but it requires no other preparation. (4) Use only enough color to hide the material

fallen, and then it is most execrable. In a worn plate, at least, what you have is good: you have the remains of something excellent, and if you are versed in the works of the master, your imagination may be agreeably exercised in making out what is lost. But when the plate has gone through the hands of a bungler who has worked it over with his infamous scratches, the idea of the master is lost, and you have nothing left but strong, harsh, and unmeaning lines upon a faint ground, which is the most disagreeable compound with which the eye can be presented.

FLOWER-PAINTING IN OIL COLORS.

S. S. P., New Orleans, asks for palettes for painting Marshal Ney and Jacqueminot roses. (1) For the first-named with their rich, deep, creamy yellow tones, use yellow ochre, light cadmium, vermillion, raw umber, and cobalt for the general color, adding, of course, white as needed. Make the shadows with ivory black, cobalt, raw umber, orange cadmium and burnt Sienna. (2) In painting Jacqueminot roses, the deep red is best obtained by mixing madder lake with vermillion, a very little white being added for the high lights. Use raw umber, cobalt, and madder lake for half tints, and bone brown and carmine for shadows, with a little black added to the latter for the darkest shadows. If poppy oil is used, and the flower is painted two or three times, much of the beautiful velvety effect in nature may be secured.

READER, Troy, N. Y.—A warm, light greenish gray tone would be a suitable ground for the group of sumachs and lilacs, put on thickly with a short, stiff bristle brush. For the ground, set your palette with silver white, yellow ochre, madder lake, raw umber, Antwerp blue, burnt Sienna and ivory black.

PROTECTION OF THE HANDS IN CARVING.

J. T., Cincinnati, O.—It is not unusual with beginners to suffer from tender hands caused by the use of wood-carving tools. You should lay aside your work and not resume it until the inflammation has subsided. Gloves are a protection in some degree, but they should be very thin and soft, or they will only make matters worse. "Gants de Suède" are the best. They should be two or three sizes larger than those for ordinary wear; for if at all tight they confine and restrain the free action of the hand, and will cause cramp. Of course gloves must be an impediment to the carver, but something of the kind is absolutely necessary for those who are particular about their hands. Whether gloves are worn or not, it is advisable to have a piece of thick, soft leather two or three inches wide buttoned over the wrists, to save them from being chafed by the friction and jarring caused by resistance to the strokes of the mallet.

TREATMENT FOR AN OBJECTIONABLE MANTELPIECE.

SIR: I have a walnut mantelpiece under which is set a piece of bluish marble—almost white it looks in contrast with the dark woodwork around it. To make it quite plain to you just where this ugly whitish patch is, there is a grate in the room. In this piece of marble is set a round top brass register to admit furnace heat. I cannot contrive any mantel lambrequin to cover it, and cannot now have the mantel torn out to replace the blue-white with a darker stone. Would it be admissible, think you, to paint the marble, or can you suggest any way to get rid of this ugly spot in an otherwise pleasant room? If painted, should ordinary paint be used such as is put on wood, and would you put brown or a color to correspond with the furnishing? The woodwork is all walnut, the furniture dull terra-cotta, curtains bronze and electric blue.

H. C. B., Philadelphia.

Have the objectionable marble painted with a mixture of dark green paint and bronze powder. This will produce a metallic appearance, similar in color to an antique bronze, and will harmonize well with the walnut. Before the surface is quite dry, a little bronze powder can be dusted on here and there to break up the even finish; or, the same effect can be produced with the brush whilst the work is in progress. Any good painter could do this simple job for you.

INEXPENSIVE WINDOW CURTAINS FOR A DARK ROOM.

SIR: What do you recommend me to do in curtaining my little front parlor, which is very poorly lighted. There are two rather narrow and disproportionately high windows.

Mrs. W., W. 20th Street.

Cut off from the upper part of the window enough to make the height of the window proportionate to the width, and fill in the upper part with Japanese lattice-work, which can be bought very cheap at almost any of the Japanese stores. Below have a rather narrow brass pole with the usual brass rings. From this suspend "Crete" curtains such as James McCreery & Co., in Broadway, have always in stock in excellent designs and subdued colors. These curtains are transparent but heavier than the similar grenadine goods called "Madras." With a light buff or rich cream-color window-shade as a background for the lattice-work, as it will be if the shades are kept down a foot or two, you will retain more light in the room than you could secure by the use of any other kind of curtains and have an artistic effect, at a small expense.

COLORS TEXTILE FABRICS WILL DYE.

S. B., Chicago, and F. B. S., Peoria, Ill.—The following table which was published some time ago in *Weldon's Ladies' Journal* (London), answers fully the questions of these correspondents, and will serve for other readers who may need further information on the same subject: *Ambre* will dye a good brown, black, dark crimson, light or dark green, brown, olive, and scarlet. *Black* woollen materials dye claret brown, dark green, navy blue, and claret. Black silk rep dyes claret and brown; but black silk velvet and satin cannot be dyed any other color advantageously. *Dark Blue* will dye black, claret, dark brown, green, purple, and pruné. *Light Blue* dyes navy blue, claret, dark green, crimson, green, purple, and black. *Brown* dyes claret, black, dark green, and deeper brown. *Claret* dyes dark green, crimson, brown, or black. *Crimson* dyes black, brown, claret, dark crimson, navy blue, green, and pruné. *Drab* dyes black, brown, claret, dark or light crimson, dark or light green, olive, navy blue, purple, and scarlet. *Gray* dyes the same shades as drab. *Dark Green* will dye brown, black, crimson, or claret. *Light Green* will dye brown, black, claret, dark or light crimson, dark green, light brown, olive, and purple. *Lavender* will dye almost any shade, excepting light blue, pink, scarlet,

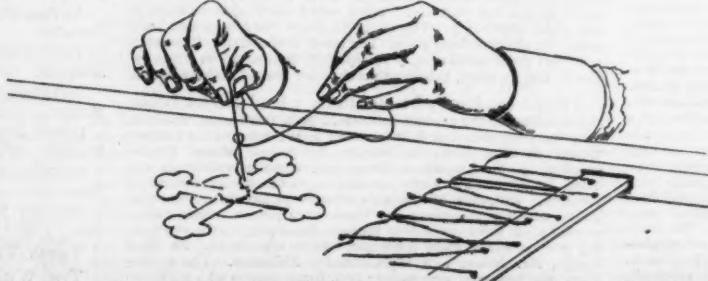
DECORATION FOR CENTRAL PANEL OF PIANO FRONT.

PUBLISHED FOR S. T., LEAVENWORTH, KAN.

beneath, and blend the lights into the dark shadows with a dry brush. If, when the first coat of color is dry, the material shows through it, apply a second, which work in like the first; then bring out the stamens of the flowers and the marking of the leaves sharply, and throw them well up by working in deep shadows behind or near them, but attempt no great amount of shading. Dark flowers require a good deal of working up; light flowers do not, and therefore are preferable in this kind of work. Use a wooden rest to keep the hand from touching the wet paint while the work is in progress. This consists of a bar of wood two inches wide, raised at its extremities by feet two inches high; its length is variable, according to the size of the painting, which it should just clear. Place it across, and steady the hand by resting upon it while working. When the painting is quite dry (it will take four or five days), varnish it with white spirit varnish, if it has dried dead and colorless, but if the colors are bright, omit the varnishing, as it gives a sticky look to the work.

CAUTIONS IN BUYING PRINTS.

AMATEUR, New York.—In acquiring your proposed collection of prints, which we should judge from your catalogue you have begun with more than ordinarily good judgment for a novice, be careful not to buy bad impressions. We know a collector who has paid thousands of dollars for a portfolio of prints he lately laid aside before the writer, and he made his purchases chiefly of one of the most fashionable picture-dealers in the city, and yet if he should try to sell it, he would not get a quarter of what he paid for it, notwithstanding the fact that most of the prints are proofs. Beware of the delusive "proof." The use of the word is often a dealer's trick to deceive the unwary. Unless it be an early one, a proof of an engraving or an etching may not be so good as an ordinary impression. The following hints may be of service to you:



MANNER OF FORMING A "FRENCH KNOT."

SEE ANSWER TO ARACHNE, MOBILE, ALA.

crème, and amber. *Magenta* will dye shades of blue, black, brown, claret, dark and light crimson, scarlet, purple, prune, and green. *Maroon* will dye the same colors as claret. *Mauve* will dye shades of blue, black, claret, dark red, green, olive, purple, and brown. *Pink* as a rule will dye any color. *Purple* will dye claret, dark green, brown, and black. *Purple* woolen goods will dye dark red, green, claret, navy blue, black, and brown. Purple silks dye black, dark green, claret, crimson, navy blue, and purple. *Rose* will dye dark blue, brown, black, claret, shades of crimson, green, magenta, the new giraffe shade, mauve, olive, purple, and scarlet. *Scarlet* will dye either dark blue, green, claret, black, brown, prune, or shades of crimson. *Straw* or crème silks will usually dye any color. *Straw* or crème woolen goods, all colors excepting pale blue, pink, and lavender. *Slate* or French gray will dye black, green, claret, navy blue, brown, olive, and purple. *White* satins or silks dye any color. White woolen goods dye best in the following colors: light blue, lavender, pink, scarlet, light red, green, and dark shades. White alpacas will dye green, fawn, the new paon green, shades of blue, drab, gray, lavender, brown, mauve, rose-pink, violet, crème, straw, and dove color.

TO PAINT BUTTERCUPS AND SCARLET GERANIUMS IN OILS.

A. C., North Argyle, N. Y., asks what colors to use in painting buttercups and bright scarlet geraniums. For the buttercups, use light cadmium white, yellow ochre, with a little ivory black to give quality. The shadows are painted with raw umber, yellow ochre, ivory black, white, and a little madder lake. In the deeper accents, add burnt Sienna. The scarlet geranium is painted with vermillion, madder lake, white, and a little ivory black. If the scarlet is rather yellow in quality, add a little yellow ochre. The shadows are painted with light red, madder lake, raw umber, ivory black. Add burnt Sienna in the deeper touches in place of light red.

THE EXPRESSION OF THE EYE IN PAINTING.

SIR: Is there any particular, or any scientific way of getting the right expression to an eye? I can draw a perfect shaped eye, but cannot get the right expression.

PERPETUAL SUBSCRIBER, New York.

The expression varies with each individual, so that we can not undertake to say which is the right expression, in a general sense. The proper way to attain any desired expression in an eye is to study the lights and shadows very closely from nature. Notice the exact shape of each shadow under and above the eye where it meets the light. Paint in the pupil very dark and rich, using ivory black and burnt Sienna. The white of the eye is painted with a general tone of gray, and a sharp bright light is put in with a small pointed brush. Study the form of the lids, both upper and under, very carefully and entirely from nature.

PERILOUS EXPERIMENT ON A PAINTING.

SIR: Will anything remove oil and siccative from an oil painting? I was advised to use the mixture to "bring out" the colors in some of my pictures, and they are nearly ruined, having a terrible glaze like patent leather.

Subscriber, Clinton, Ia.

It is a rather difficult problem. A raw potato cut in two, and rubbed over the paint will remove superfluous oil. Try this first. Then take a cloth which has been dampened with alcohol and pass it rapidly over the glazed surface where the siccative has been put on. Be very careful in drying this, for the alcohol must not touch the paint underneath, as it would injure it.

PAINTING ON VELVET OR PLUSH.

SIR: In July, 1883, I saw in *The Art Amateur* an answer to a correspondent in regard to cheap screens. In using velvet or plush, must one use any preparation before applying water or oil colors to prevent the colors soaking in?

CONSTANT READER, New York.

The ground may be prepared with an underpainting of diluted gum arabic. This of course only within the outlines of the design. The oil paint is then put on without oil but mixed with a little turpentine or decoline. If one is careful, the gum arabic need not be used, as decoline will keep the colors from spreading. Water colors should have an underpainting of pure Chinese white, and besides this all the colors must be mixed with Chinese white in painting. This gives body and renders them opaque.

FURNISHING AND DECORATING A PARLOR FOR \$150.

SIR: I was much interested in the description by Ella Rodman Church of "A Modest Little Nest." We have arranged to have our dining room very much like hers. Her parlor, though very pretty did not help me, as the cases were not similar. My room is 16x18, well pitched and lit by three windows. It has a pretty ash mantel. Will you give me some hints through your valuable journal? We can not afford to give over one hundred and fifty for the papering, carpet and furniture. I would like the crimson cheese-cloth curtains. A YOUNG WIFE, Fair View, Md.

Your parlor can be made very attractive, even on the small sum of \$150, for the papering, carpet, and furniture.

Taking the paper first, as the room measures 16x18, and is

'well pitched,' we will allow seven double rolls of paper. This will probably be enough, as there are three windows; and it will cost, let us say, \$1.00 a roll. Twenty-three yards of bordering or frieze at fifteen cents a yard, will add \$3.45.—\$10.45 for the wall covering. If the room is a sunny one, get a pale-grey watered paper that makes a very satisfactory background for wall ornaments—with the bordering in rose-color, black, and gold, with a view to the crimson cheese-cloth curtains. If a north room, have the paper in two shades of terra cotta; or brown to the chair rail, a golden brown and buff above. A narrow gilt moulding on either side of the narrow border that joins the ceiling.

For a carpet, get a "Kensington art rug" in golden brown, at \$27.50, largest size, or an American imitation at \$18. Another floor covering, and a really handsome one, is a good ingrain carpet having a tiny figure on a ground of dull-red or olive-green, made as a rug with a narrow border to match, and costing about \$25; or the best quality of tapestry Brussels, with rug-like design and coloring, at about \$30.

The cheese cloth curtains for three windows, with poles, chains, etc., can be had for \$5.50, and all these items, including the most expensive floor covering, will not consume over \$46. This leaves us just \$104 for furniture.

A box sofa with two large pillows at the back could be managed with comfortable springs, and a pretty covering of any harmonizing color, for about \$25; or it could have an end and side, if

the pitch is again warmed, when the metal can easily be removed. Before placing the metal on the pitch in the first place it should receive a light coat of oil.

WALL HANGINGS FOR A MODEST LITTLE PARLOR AND LIBRARY.

SIR: What material would be appropriate for wall hangings in a modest little parlor and library? How are the hangings arranged? Are they confined at the bottom?

A. L. S., Mt. Vernon, O.

For simple hangings for a dining room, a go inch wide silk and cotton French tapestry would be best; the color to be a shade of either red, green or yellow as the surroundings may dictate. For a library a French cretonne of subdued tone, or one of Morris's English chintzes, which latter are very beautiful, would do well. The hangings should be confined both at the top and the bottom. A narrow wood moulding is generally used for this purpose.

CEILING DECORATION—PLASTER COMBING.

SIR: I notice the popular idea of ceiling decoration is an embossing process or combing, and then treating in liquid gold, bronzes, etc. I am something of an amateur decorator, and as I am now engaged on my new summer house, I shall be obliged if you will tell me (1) what material is used to produce the effect mentioned above—plaster of Paris or white lead? (2) If plaster of Paris, how is it prepared so as to remain pliable during treatment? (3) Is the combing done with a grainer's comb, or are the combs made especially for this work?

C. W., Warwick, N. Y.

Material for resurfacing ceilings and walls, as preparation for ornamental combing, is prepared from a mixture of plaster of Paris, white lead, glycerine, etc. We should advise you to buy it from the inventor, William Nielson (Nielson & Son), 1535 Broadway, New York. The combing is in some cases done with a grainer's comb, but wooden combs are made for this purpose.

SUNDRY QUERIES ANSWERED.

ARACHNE, Boston.—The "French knot" is fully described by Miss Higgin in *The Art Amateur*, Jan. 1885. See also the illustration on the opposite page.

F. W. S., Woodward, Ia.—Miss Wynne, 75 E. 13th Street, New York, keeps all sorts of designs, both landscape and figure, from which you could select something suitable for your drop curtain. Simple, broad, landscape effects would be the best.

S. T. P., Macon, Ga.—A charming design of tulips for painting on a mirror frame was given in *The Art Amateur* of June, 1885. Such a design as you describe—for a fireplace-facing to be painted on seventeen tiles (nasturtiums)—was also given.

MRS. C. H. H., Magnolia, Ia., who asks how she can "learn something about designing for prints, carpets, etc., and how such designs, when made, can be disposed of, should write for circular to Miss Florence A. Densmore, Secretary of the Woman's Institute of Technical Design, 112 Fifth Avenue, New York.

SUBSCRIBER, New York; and M., Augusta, Ga.—"Lustra painting" is the application of prepared metallic colors to textile and other materials. They are used with a special medium which renders them permanent and easy to handle. Both of the firms you name are trustworthy. "How to do Lustra Painting" is by R. H. Bragdon, artist, 1155 Broadway, who makes a business of this kind of decoration, and gives lessons in it.

SISTER M. BENEDICTA.—"The Lorraine mirror" is such as was used by Claude Lorraine. It is a plate or disk of common glass, painted black on one side and framed; it reflects in miniature what is put before it, enabling the artist to detect the faults in his work more easily than he otherwise could do. A Lorraine mirror is often hung outside a house—on a piazza or other part protected from the weather—to reflect the scenery.

BEGINNER, Albany, N. Y.—To transfer a design upon china, get a piece of red transfer or impression paper, and lay it under a careful tracing of the design made on common tracing paper. Go over every line with an agate or knitting-needle, taking care to press sufficiently hard. Lift the red paper, and you will find the complete outline on the plate. This outline must next be gone over with Indian ink or color, otherwise it will easily be obliterated. Both the tracing marks and the Indian ink lines will disappear when the china is fired.

CONSTANT READER, New York.—Oil-paints, which come in cans, may be used for broad decorative work of little importance, but artists would never use them for pictures. (1) For landscape painting use silver-white, yellow ochre, cadmium, light red, vermillion, madder-lake, permanent blue, Antwerp blue, raw umber, burnt Sienna, and ivory-black. (2) For painting common screens buy light chrome instead of cadmium, and crimson-lake in place of madder-lake. The latter are much cheaper, but, as they change with time, they must not be used for fine work.

T. H. F., Brooklyn, N. Y.—The night classes at the National Academy Schools (at the corner of Twenty-third Street and Fourth Avenue), are open to you by payment of a fee of \$10, if a drawing submitted from the antique by you is approved. So, too, are the night classes of the Technical Schools of the Metropolitan Museum (214 East Thirty-fourth Street), where the fees charged are only intended to cover the cost of materials used. There is also a free Night School of Art at the Cooper Union, the pupils providing their own materials.



SIMPLE DESIGN FOR A BOOK-SHELF.

(PUBLISHED FOR M. F., BUFFALO.)

preferred, and only one pillow. A sort of settle arrangement is comfortable-looking, and a rich crape cretonne to cover that and an arm-chair would help to make the room pretty.

Two small corner-chairs in mahogany, or ebonyed, covered with old gold velours, can be bought for \$25 or \$30 more; an armchair for about \$20; and two light chairs, ebonyed, with rush seats, at \$3.50 each. An upholstered table, requiring no other cover, can be arranged for about \$7.50; a small one for \$2.50. A wall-cabinet of small size to go over the mantel or in any other part of the room will cost \$8; and the remaining \$4 can be used for a mantel scarf.

A parlor 16x18 furnished completely on so modest a sum as \$150 is necessarily bare of pictures, ornaments, and fancy touches of all kinds; but \$50 more, judiciously expended, would go far toward remedying the deficiency.

ETCHED AND REPOUSSÉ BRASS WORK.

H. T., Brooklyn.—The design for repoussé and etched brass plaques you refer to in *The Art Amateur*, was executed by a pupil of Penn Pitman of the Cincinnati School of Design. The original is eighteen inches in diameter. The border is repoussé work, and the centre is etched, somewhat deeply, showing the design in perceptible relief, its brightness contrasting with the dullness of the etched background. It is worked on No. 22 rolled brass. This plaque is mounted in a richly carved circular frame of cherry, the intention being to utilize it for a hall sconce, a triple candle bracket being inserted in the centre of one of the rosettes in the lower part of the circle.

F. S. T., Cleveland.—Professional workers employ a block of wood covered with two or three inches of pitch, on which the brass is fastened by warming the pitch; it then becomes soft enough to cause the metal to adhere. After the design is finished



OLD FRENCH DESIGN FOR FRIEZE OF CARVED WOOD.

(PUBLISHED FOR "OAK CARVER," CHICAGO.)

THE ART AMATEUR.

Treatment of the Designs.

THE COLORED SUPPLEMENT IN THE PRESENT NUMBER.

We hope to give in the next issue of The Art Amateur full directions for painting Mr. Henry Mosler's study of a Breton peasant.

THE WELBY DECORATIVE HEAD.

The fine head by Ellen Welby, in the extra supplement to this number, will be found useful for many decorative purposes. The scheme of color to be observed in painting it is as follows: Background, rich green leaves of a medium shade, against a ground of cool, light gray-green, suggesting distant foliage. The lemons are light greenish yellow qualified by grays. The general tone of this background should be darker in value than the head, which is rich and warm in color. The hair is light reddish brown, with a fillet of gold running through, repeating the color of the lemons, but darker in value. The beads are white, shaded with gray, suggesting pearls. The dress is warm, soft purple, with a gold band around the neck, and a chemisette and sleeves of soft white muslin complete the costume.

To paint this in mineral colors use for the background leaves, grass green, with a little mixing yellow. Shade with brown green, mixed with grass green, and a little deep blue. Paint the light green tones, suggesting distance, with apple green and carmine. When painting the head, which should be carefully drawn in first with a hard pencil, lay in the general tone with flesh red No. 2, and ivory yellow, using two parts of the yellow to one of red. This tone should be blended with a small brush. While this is drying, lay in the local tint of the hair and dress. Paint the hair with sepia, shading with a little of the same mixed with black.

In painting the chemisette leave the china clear for the high lights, and shade with a delicate tone of gray, made with ivory black and a little sky blue. Paint the purple dress with deep purple and deep blue, shaded with the same. All the accessories being laid in, we return to the face, and put in the shadows, using flesh red No. 2, sky blue, and ivory black, in equal parts. Use more red in the cheeks and over the eyes, and add a little deep red brown in both, at the last. Paint the lips with red brown and iron violet. Use the same colors for the eyebrows that are given for the hair. Paint the eyes themselves with sepia. Do not blend either eyebrows or hair.

The lemons in the background are painted with jonquil yellow, and shaded with brown green. The pearls in the hair are shaded in the same manner as the white drapery.

To paint this design in oil colors, use for the green leaves terre verte, burnt Sienna, yellow ochre, white, and a little Antwerp blue and ivory black. The distant gray greens are painted with permanent blue, white, madder lake, yellow ochre, and ivory black. For the lemons use light cadmium, white, raw umber, madder lake, and ivory black. In the deeper touches add a little burnt Sienna. The girl's hair is painted with bone brown, burnt Sienna, white, yellow ochre, and ivory black. In the half tints add a little cobalt, and make the high lights rather gray. Paint the complexion with white, yellow ochre, vermilion, madder lake, a little cobalt, and ivory black. In the shadows use light red, yellow ochre, raw umber, white, ivory black, cobalt, madder lake. In the deeper touches substitute burnt Sienna for light red. In the cheeks add more madder lake and vermilion. The purple drapery is painted with permanent blue, white, madder lake and ivory black for the local tone. In the shadows use the same colors, but add burnt Sienna and a little raw umber. The white drapery is laid in with a general tone of delicate gray, and the high lights are added afterward. Use for this white, yellow ochre, madder lake, with a little cobalt, and ivory black. In the shadows use the same colors, but add burnt Sienna, with less white and yellow ochre.

THE CUP AND SAUCER DESIGN.

THE second of Kappa's series of cup and saucer designs—"Partridge Berry"—is given in Plate 496. The directions for painting are as follows: For the leaves add brown green to emerald green. Remove the paint from the veins of the leaves when dry and paint them light (apple) green. Paint the berries orange red, shading with red brown. Use brown green for the outlines of the leaves, dark brown or brown green for the stems, and black and red brown mixed for the eyes and outlines of the berries. Background, celadon. Bands and handle white, outlined with gold.

THE FLORAL PANEL DESIGNS.

THESE decorative panels (Plate 498) may be used for doors, windows or the sides of a mantel-piece, with good effect.

The honeysuckle, red with yellow stamens, has warm, light green leaves, and should be painted with a light brown background qualified by grays. This background may be painted with bone brown, white, yellow ochre, ivory black, cobalt, and burnt Sienna. For the honeysuckles use vermilion, madder lake, light red, raw umber, ivory black and white. Paint the centres with cadmium, white and a little ivory black.

In the guelder rose, the flowers are a warm, purplish pink tone with leaves of medium green. The background for this is a rather light tone of greenish bronze. Use for the background terre verte, yellow ochre, ivory black, a little permanent blue and burnt Sienna. Paint the flowers with permanent blue, light red, white, raw umber, ivory black and madder lake.

The syringa blossom, which is a creamy white, has a background of amber yellow qualified by grays. The leaves are a medium tone of warm green. Paint this background with cadmium, yellow ochre, white, a little ivory black, and burnt Sienna, adding carefully a little raw umber and madder lake in parts. The white blossoms are laid in with a general tone of delicate gray, and the high lights and deep accents of shadow are added afterward. Use for this gray white, light red, yellow ochre, a little cobalt, and

ivory black. In the shadows substitute burnt Sienna for light red, and use less white.

The laburnum may be painted a delicate shade of rather reddish purple with leaves of a medium tone of green. The background for this is a tone of gray green. To paint this use Antwerp blue, white, yellow ochre, burnt Sienna, and ivory black. The flowers are painted with permanent blue, white, madder lake, and ivory black for the local tone. In the shadows use the same colors, but add burnt Sienna and raw umber.

The apple blossoms are white, tipped with pink, and they should have yellow centres and warm light green leaves. The background is a tone of light silvery gray. To paint this ground use white, ivory black, light red, yellow ochre, and cobalt. To paint the blossoms use white, yellow ochre, madder lake, and ivory-black. In the shadows use the same colors, but add burnt Sienna and a little raw umber. Paint the green leaves with Antwerp blue, white, cadmium, vermilion, and ivory-black, adding burnt Sienna and raw umber in the shadows.

The wild rose is pale warm pink with yellow stamens in the centre. The leaves are a medium shade of green. The background should be a tone of bluish gray, shading into plum color in the deeper parts. Use for this ground permanent blue, white, madder lake, yellow ochre, and ivory black. The pink blossoms are painted with vermilion, madder lake, white, and a little ivory black for the local tone, adding raw umber and light red in the shadows. In the deeper touches, use burnt Sienna in place of light red. The yellow centres are painted with cadmium, white, a little ivory black, and yellow ochre.

"MAY I COME IN?"

THE painting by Verhas from which the illustration on page 33, is taken, is in the Avery art gallery, in Fifth Avenue. Much of the charm of the original lies in the skilful manner in which the light is managed. We have it first as seen in the indoors part of the picture; then as we get a peep through the partially open door; and finally we have the effect of light in the open air, as it is seen through the glass doors. All this is too difficult for successful reproduction by the ordinary amateur; but the composition may serve as a suggestion for the study of similar atmospheric values which the student can arrange for himself. The child has dark brown hair and wears a light buff frock, white and red striped socks and black shoes. The rubber plant, with its dark green leaves, stands in a china pot of dark blue, with white ornament, lightly glazed with blue. On the left hand, the color of the flowering shrub is yellow. The floor is of gray tiles with slatish blue ornament, which is warmed by the creamy white sunlight which enters the room. The woodwork is very light brown. Outside we see a bed of geraniums and garden poppies. The middle distance in the sunlight becomes in places a bright emerald green, and the extreme distance is dark green.

THE EBERS GALLERY.

THE admirers of that learned Egyptologist and fascinating story-teller, Georg Ebers, already greatly indebted to William S. Gottsberger, of New York, for excellent translations of the professor's works of fiction, have now to thank him for bringing within their reach a sumptuous folio, richly bound, of photographs of paintings by various artists of reputation, illustrative of the best-known characters in the books. Extracts from the letter-press sufficient to explain them, accompany the pictures. We should have thought the photogravure process, with its soft mezzo-tint effects, would have been found preferable to the plain printed photograph for illustrative purposes of this kind. The values of a painting are always more or less marred by direct solar reproduction. Those by Franz Bruckmann, of Munich, are perfect as photographs, but we can imagine how much more truthfully, in relation to their color, some of the paintings might have been represented if the plates could have passed through the hands of some expert in photogravure.

A reflection of this sort, however, seems ungracious. Let us consider the Ebers Gallery for what it is, and we must admit that, as a gift book, it is unsurpassed by any art publication of the season. Among the most satisfactory illustrations is Franz Simms' picture of the first meeting of Nuitus and Cambyses, from "An Egyptian Princess." The portrait of the handsome Persian monarch, as he appears, superbly mounted, accords well with the description in the text: "His whole demeanor expressed great power and unbounded pride." Wilhelm Gents ideal of "Uarda," is less sympathetic than that of Emil Techendorff; but the latter, in "The Sisters," gets a good way off from Egyptian local color in his "Kleid in the Temple," the genuflection of the maiden being quite unoriental. Otto Knille's illustration from "The Emperor," of Hadrian and Antinous in the Palace at Lochias, is superb in all respects.

The paintings which have been photographed for this book are all German, excepting two by Alma-Tadema, and one by his wife. Alma-Tadema's first is a spirited illustration for "Homo Sum," showing Paulus, the old anchorite, throwing the discus. The other is his well-known Royal Academy canvas, "A Question," which goes with the story of Phaon and Xanthe. The reader may recall the picture—a young fellow supported on his elbows, lies prostrate on a marble bench, looking up into the face of a maiden weaving garlands of roses. The picture is very beautiful, but it hardly seems to fit the text, which describes love-making of a vastly more energetic kind. Mrs. Alma-Tadema illustrates an incident in "The Burgomaster's Wife." The Ebers Gallery includes the more modern stories by the professor, which are less familiar to American readers than those he has written of ancient Egypt.

HOLIDAY CARDS AND COLOR PRINTS.

OUR Boston friends, L. Prang & Co. must look to their laurels. Last month attention was called to the excellent color printing of the Christmas and New Year cards of Raphael Tuck & Sons, and now, in the cards of Hildesheimer & Faulkner which are before us, we find a display of the delicate and artistic lithographic coloring, which in fairness we must admit is better than anything of the kind we have seen this season from

any American house. A package from L. Prang & Co. includes an excellent picture of bird life by Giacomelli, very well reproduced, and a card of pansies, giving a natural velvety effect to the flowers not to be surpassed; but apart from these the samples sent us show a marked falling off from previous years. The Hildesheimer & Faulkner cards, so far as subject is concerned, have little to do with either Christmas or New Year, but they are artistic little pictures, artistically reproduced. They include actual views of natural scenes in England. There are seashore, meadow and river views by B. D. Sigmund, Albert Bowers, Frederick Hines and F. and C. A. Price; flower pieces by C. S. Noakes and Ernest Wilson, and some delightful little bird pictures by Alice West. The sepia sketches by Percy Robinson are not so good, and Jane M. Dealy's water-color drawings at the Royal Academy would lead one to expect something better from her than her hackneyed and not well-drawn "Greenaway" children. By far the prettiest holiday cards of the season, so far as our observation has gone, are those of child life by Alice Havens, which, graceful in design and charming in color, have been admirably produced by Hildesheimer & Faulkner.

George R. Lockwood & Son instead of holiday cards, bring out some little books with fancy covers, each made up of a few hundred lines of reprint of such verses as "'Twas the night before Christmas," Christmas carols, and timely scraps from the writings of Dickens and Irving.

A large chromo-lithograph suitable for framing has been published by L. Prang & Co. of "The Finish" of the great yacht race between the "Puritan" and the "Genesta." The spirit of the original has been well preserved.

COMING ART EVENTS.

ABOUT Feb. : New York. Retrospective Exhibition of American Painting. Under the auspices of the N. Y. Branch of the National Society of Arts, at the American Art Association galleries.

JAN. 11-Febr. 1: New York. Eighth Black-and-White Exhibition of the Salmagundi Sketch Club, together probably with an exhibition of architectural drawings, at the American Art Association galleries.

FEB. 1-27, 1886: New York. Nineteenth American Water-Color Society Exhibition, at the National Academy of Design. Secretary, Mr. Henry Farrer, 51 W. 10th Street.

FEB. 1-27, 1886: New York. New York Etching Club at the National Academy of Design. Secretary, J. C. Nicoll, 51 W. 10th Street.

MARCH: New York. Second Prize Fund Exhibition of Painting and Sculpture at the American Art Association galleries. Ten gold medals and ten prizes of \$3000 each, the works gaining the latter to become the property of the museums designated by the subscribers to the fund.

ABOUT MARCH: New York. Exhibition and subsequent sale of the late Mrs. Morgan's collection of pictures, porcelains and curios.

ABOUT MAY 1: New York. Society of American Artists, Metropolitan Museum of Art (western gallery). Secretary, Mr. Kenyon Cox, 145 W. 55th Street.

THE ART AMATEUR BUREAU OF PRACTICAL DECORATION.

ARRANGEMENTS have been perfected for furnishing readers of The Art Amateur with the best practical assistance in house decoration upon the following terms, the fee in every case to be prepaid :

Furnishing sample colors for exterior painting of a house \$5.

Furnishing sample colors for tinting walls and ceiling and for painting wood-work, with directions regarding carpets and window draperies, \$5 per room.

Furnishing sample colors for tinting cornice and ceiling, and patterns of paper hangings for frieze and wall, with samples of proper materials for window draperies and portières, and sample of carpet, where rugs are not used, with full directions as to arrangement, \$10 per room.

For bachelors' apartments, or a small "flat" of, say, seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor-coverings and window draperies, for \$25.

For the furnishing and decoration of large or expensive "flats" where considerable outlay is contemplated, special charges will be made, based upon the requirements of the work.

For the highly ornate or elaborate decoration and furnishing of single rooms, such as drawing or dining-rooms in city residences, or where a special or distinctive treatment is desired, designs, specifications and estimates will be furnished, with competent superintendence if required, the charges in each case to be proportionate to the service rendered.

In cases where samples of draperies or carpets are sent to persons at a distance, in connection with the color treatment of a room, it is understood that the samples will be matched as closely as possible. In some cases, perhaps, the same material may be found, but this must necessarily be infrequent. The same rule applies to samples of paper hangings.

We are ready at all times to supply the materials indicated by samples sent, such as wall-papers, window draperies, portières or carpets, and merely a nominal charge, to cover incidental expenses, will be made for purchasing the same.

Orders to purchase must be accompanied with a statement of the quality of material required, and in the case of wall-papers, window or door draperies, actual drawings with accurate measurements of the walls and openings should be sent.

Should it be desired, we can supply furniture, Oriental rugs and carpets, ornaments and bric-a-brac—indeed, everything required to carry out a scheme of artistic decoration, whether for a single room or an entire house.

In such cases we will, as far as possible, send patterns and samples with price attached, and when the quantity of a material required is determined upon, a post-office order or draft to pay for the same must invariably be sent with the order to buy. This purchasing department is conducted for the convenience of our readers, and it must distinctly be understood that we can incur no pecuniary risk in the matter.



Supplement to The Art Amateur.

Vol. 14. No. 3. February, 1886.



PLATE 500.—MONOGRAMS. FIRST PAGE OF
PLATE 500.—OUTLINE SKETCHES.
SIXTH PAGE OF THE SERIES. BY EDITH SCANNELL.



Supplement to The Art Amateur.

Vol. 14. No. 3. February, 1886.

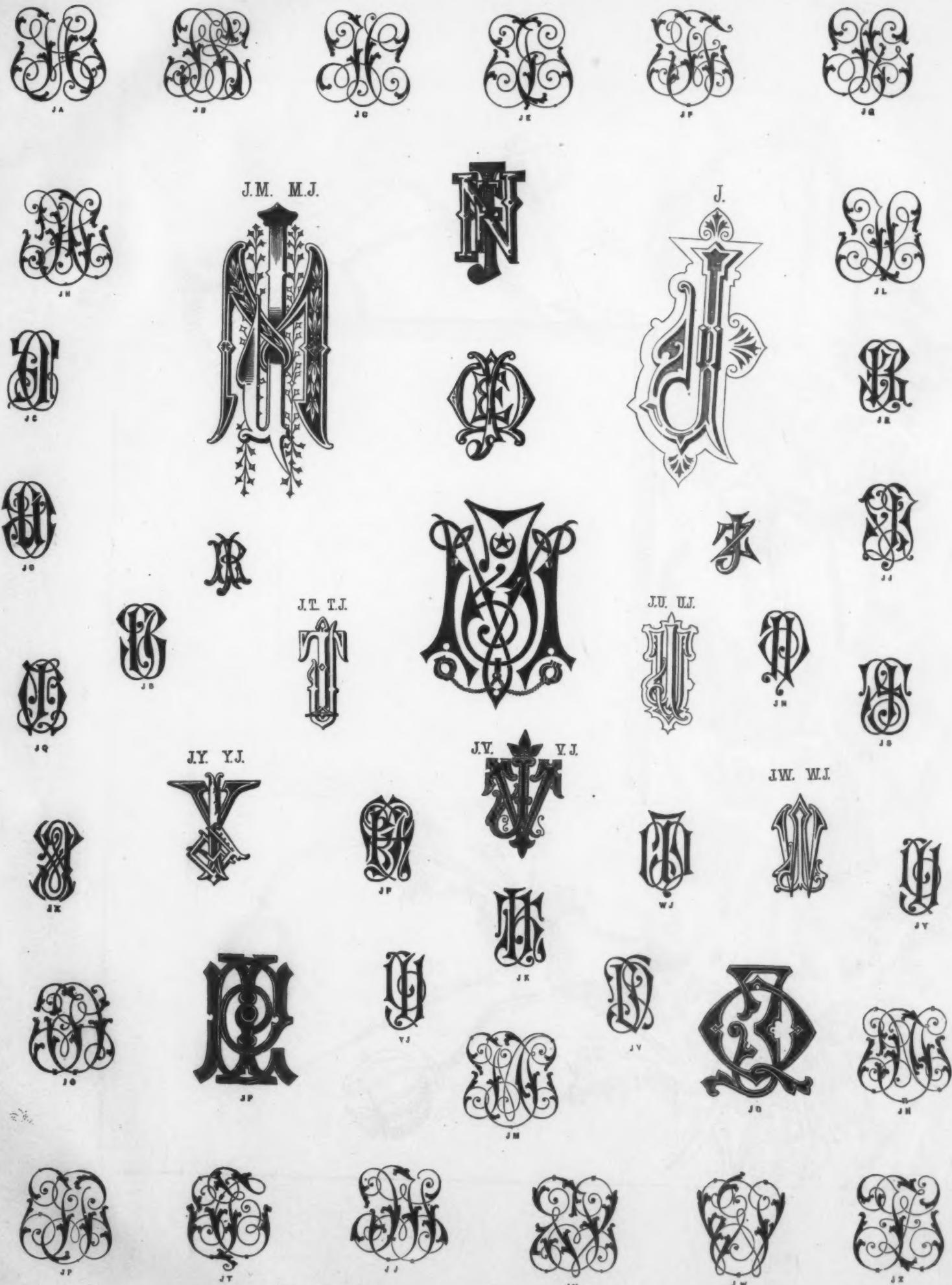


PLATE 503.—MONOGRAMS. FIRST PAGE OF "J."
TWENTIETH PAGE OF THE SERIES.

Supplement to The Art Amateur.

Vol. 14. No. 3. February, 1886.

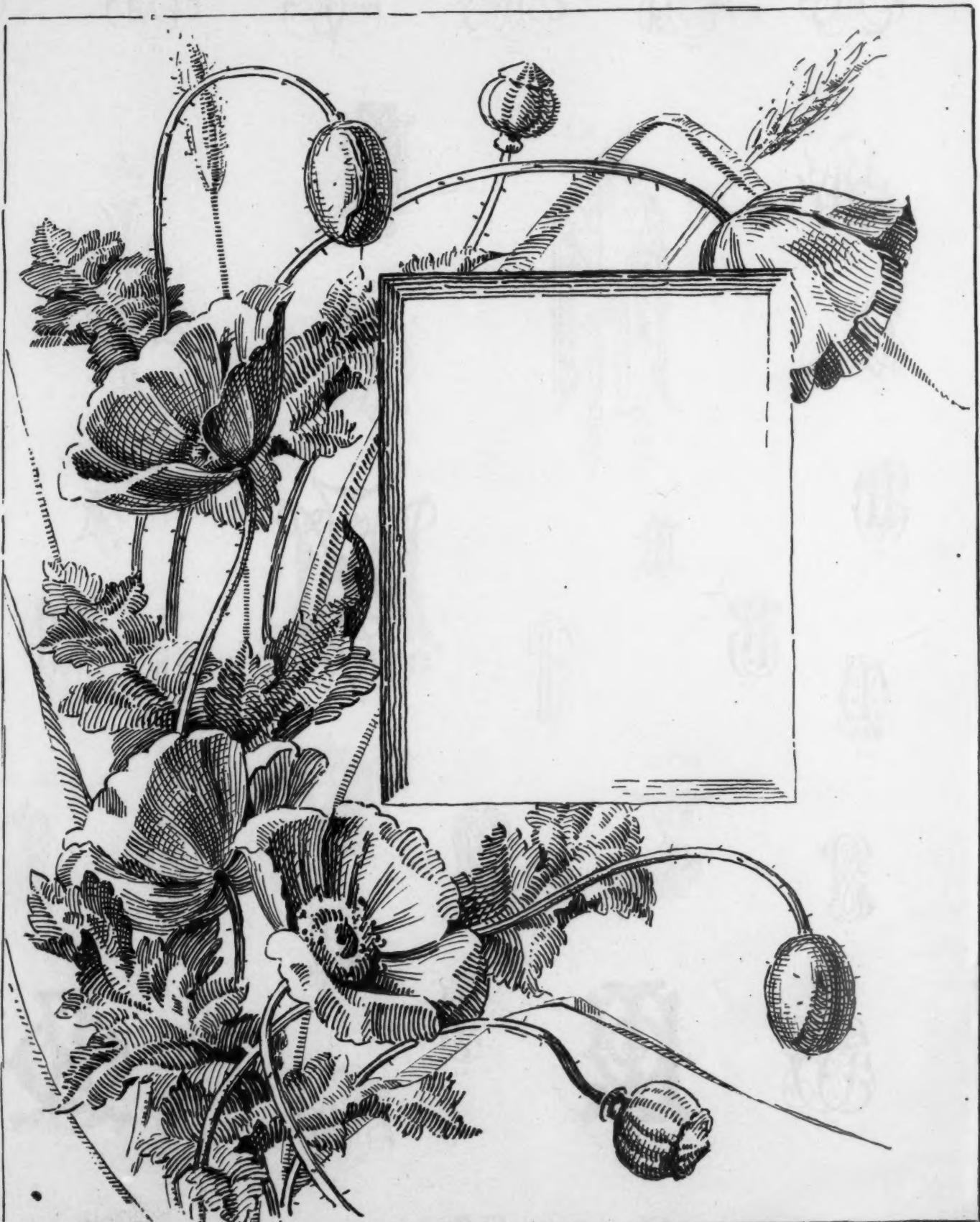


PLATE 505.—DESIGN FOR A MIRROR OR PHOTOGRAPH FRAME. "Poppies."

By W. A. MASON, OF THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART.

(See page 71.)



Sketches of the *Leptodora* genus.

May 16, 1861.



Supplement to The Art Amateur.

Vol. 14. No. 3. February, 1886.

Supplement to The Art Amateur.

Vol. 14. No. 3. February, 1886.

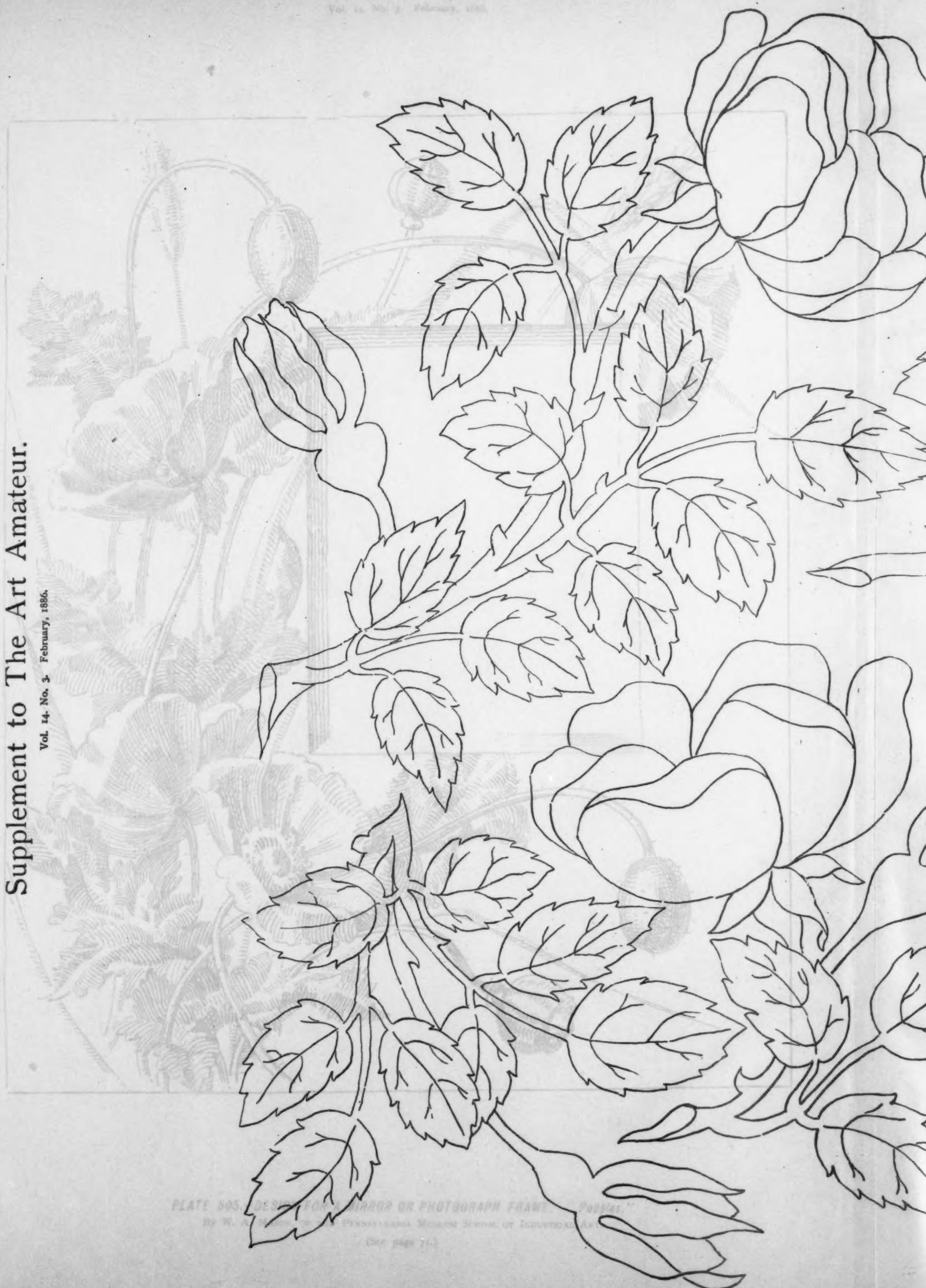


PLATE 605. DESIGN FOR A MIRROR OR PHOTOGRAPH FRAME. "ROSES."

By W. R. Thompson, of the PENNSYLVANIA MUSEUM, BUREAU OF TECHNICAL ARTS.

COPY, PAGE 743.



PLATE 504.—EMBROIDERY DESIGN FOR A CUSHION.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.
(See page 71.)

UNIV.
W. O. F.
ICH.

(See back of Art.)
Supplied by the School of the Museum of Modern Art.
MUSEUM OF MODERN ART
EMBROIDERY DESIGN FOR A CUSHION.
Vol. 12 No. 5



Extra Supplement to The Art Amateur.

Vol. 14. No. 3. February, 1886.



ANIMAL STUDIES. No. 2.

UNIV.
OF
MICH.

EXTRA SUPPLEMENT TO

VOL. 14. NO. 3.



ENT TO THE ART AMATEUR.

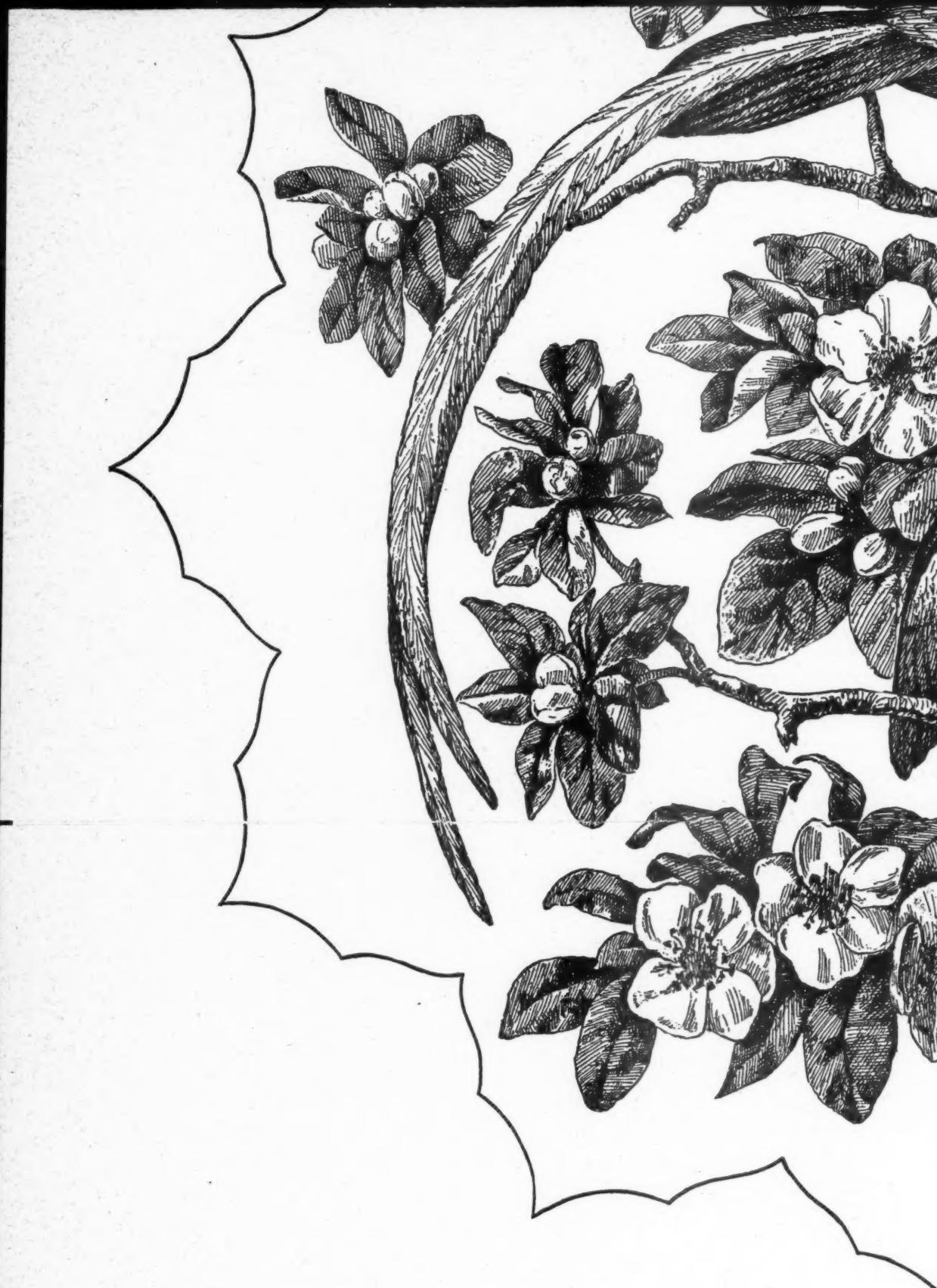
14. No. 3. FEBRUARY, 1886.





DESIGN FOR PLAQUE

(FOR DIRECTIONS FOR)





PLAQUE DECORATION. By C. M. JENCKES.
(FOR DIRECTIONS FOR TREATMENT, SEE THE MAGAZINE.)

Supplement to The Art Amateur.

Vol. 14. No. 3. February, 1886.





PLATE 501.—DESIGN FOR A SIDEBOARD PANEL IN REPOUSSÉ BRASS.

THE SECOND OF TWO. By MAY SOMERS, OF THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART.
(For the companion design, see The Art Amateur of November, 1885.)

UNIV.
OF.
CH.

Supplement to The Art Amateur.

Vol. 14. No. 3. February, 1886.

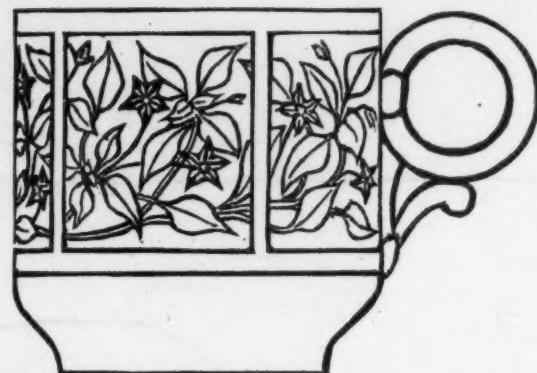


PLATE 502.—DESIGN FOR A CUP AND SAUCER. "Chickweed."

THE THIRD OF A SERIES OF SIX. By KAPPA.

(For directions for treatment, see page 71.)